THE APPRECIATION OF MUSIC

Ten talks on Musical Form

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THE APPRECIATION OF MUSIC

By GRACE GRIDLEY WILM

THE APPRECIATION OF MUSIC: TEN TALKS ON MUSICAL FORM

A HISTORY OF MUSIC

MODERN COMPOSERS (*In preparation*)

THE APPRECIATION OF MUSIC

Ten Talks on Musical Form

By

GRACE GRIDLEY WILM

FORMERLY INSTRUCTOR IN MUSIC
WELLESLEY COLLEGE

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TO

WALTER NIEMANN

ARTIST, CRITIC AND FRIEND

PREFACE

THE books on so-called Music Appreciation, and courses in schools and colleges on the subject, in so far as I have known them, usually discuss the works of some of the outstanding composers, taken up in a more or less chronological order, with some biographical and theoretical material sketched in, so that the result is a sort of popular history of music. It has seemed to me that a simpler and pedagogically a more effective method would be to take up, one by one, a number of the more important forms of music, making the historical and biographical approach subsidiary. The reader wishing to establish the historical context may do so by consulting my forthcoming work, *A History of Music,* or any other handbook on the history of music, likely to be found in any community library.

I have limited the discussion to instrumental forms for obvious reasons. Those

of vocal music are comparatively simple, and the accompanying words give a sufficient clue to the meaning of the music. I have appended to each chapter a sufficient number of examples for substantial illustration. They are chosen for accessibility as well as for their musical value from well-known pianoforte literature and from phonograph records of a variety of instruments, and it is hoped that the discussions, accompanied by the musical illustrations, may prove of use to private students, music clubs, and perhaps even to schools and colleges, where a systematic study of music is undertaken. Both in the selection of the content, and in the manner of exposition, I have had in mind principally the mere lover of music, who wishes to increase his knowledge of musical structure so as to enable him to listen to good music more intelligently. But I hope that my little book may also be of help to younger students of music, and that even more experienced musicians may here and there find some point of interest and value for them. The order in which the forms are discussed is more or less arbitrary, because some, as,

for example, the prelude, belong almost equally to several periods.

I take the opportunity of acknowledging my lasting indebtedness to my first teachers, Charles W. Morrison, George W. Andrews, Arthur E. Heacox, and Edward Dickinson, of the Oberlin Conservatory; to my husband, E. C. Wilm, for his unfailing encouragement of my musical studies through the years of our companionship, and especially for making possible recently two priceless years of foreign study; and, finally, to my later teachers and friends, Paul Graener of Munich, Walter Niemann of Leipzig, and Robert Teichmueller and Max Maass, renowned masters at the Leipzig Conservatory, the latter, alas! now passed into the Eternal Silence, where my words of gratitude will never penetrate.

Grace Gridley Wilm.

Colorado Springs,
May 1928.

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I

INTRODUCTORY

THE MAIN CLASSES OF MUSIC

THE question is often discussed whether technical acquaintance with music is necessary or desirable for its appreciation. Some people assert that hearers who are totally untrained in music derive no more pleasure from a concert than a child would from a play of Shakespeare, while others contend that the appeal of music is so direct that only the emotions need be concerned, the intelligence being better left in abeyance. Such persons represent two extremes, and are looking at different sides of a shield.

It is true that there are persons so naturally sensitive to beauty that their emotions are affected directly by music; they are made happy or melancholy according to the

character of the music. They feel with the composer, if the rendition is sympathetic. From the ranks of such people spring poets, painters, and musicians, and perhaps, in their case, enjoyment would not be greatly enhanced by knowledge of musical theory. There are other less finely sensitive people who derive enjoyment from simple, somewhat obvious music, particularly when it has for them associations of some sort. King Saul did not need to study music in order to enjoy the playing of David, but he would probably have been perplexed by a symphony concert.

But the great majority, it is safe to say, who constitute a concert audience do not belong to either of these classes. They are persons with whom the intelligence or the practical sense is more highly developed than æsthetic sensitiveness. They want to know of any artistic production "what it is all about". They possess emotions, naturally, but their emotions are not played upon directly by beautiful sights and sounds.

Such people, more than any others, need to have their natures deepened and refined by art, but with them it is usually true that

art can reach them best through the assistance of their intelligence. A thorough knowledge of music can of course be acquired only by years of study; but many for whom this is impracticable may find their enjoyment of music enhanced by some knowledge of its historical development and its architecture. In the hope of assisting those who would like to enjoy music better the succeeding pages are devoted to short and non-technical discussions of some of the more important forms in music.

We hear much today about the so-called "modern" music, so much that the average person might be justified in supposing that there are two classes of music, old and new, and in wondering what the characteristics are that distinguish them. Some would say at once, "The older music has form—modern music is formless; the older music is harmonious, while modern music consists of successions of terrifying discords."

There is some truth in this characterization. If one takes, for example, a piano sonata of Mozart and places it beside one of Scriabine's later period, the observation

would at first seem justified. Mozart often ruled his music paper into a mathematically exact number of measures, and then proceeded to fill them; and his harmonies were of a type that seems to us exceedingly limpid. But if we gave the Scriabine sonata careful study in the light of developments since Mozart we should find form existing even here, although it is a form undreamed of by Mozart, and we should find the unusual tone combinations both arresting and beautiful. This is a case where an educated ear is needed. The musician acquainted with the gradual development of form and harmony is better prepared to understand productions that are in the vanguard of the times than is the average listener.

Evolution, development from the simple to the more complex, is a watch-word to be kept constantly in mind while studying music of different forms and periods. Beethoven was a modernist in his time; his later works were regarded by some critics as unendurable. Wagner was viewed as a revolutionary in music. So we see that the meaning of the term modernist shifts from period to period. With the gradual educa-

tion of the ear, which in time comes to regard as pleasing what at first is disagreeable on account of its unaccustomedness, new tone combinations and new forms become domesticated; what is revolutionary in one period becomes accepted in the next, and commonplace in the third.

The line of evolution is not simple and straight, however, but irregular, with all sorts of convolutions and retracings, and that is a reason why it is often difficult to be in sympathy with the performances of one's own time. In all fields and periods of art there are those who like to work in old forms, who strive for perfection in accepted styles, as well as others who, like the discoverers in science, possess the spirit of adventure, and whose impulse it is to leave behind what is old and become pioneers in new fields. When it happens that conservative composers predominate at a certain time things are apt to be calm and peaceful in artistic circles. The mass likes always what has been tried and proven, what it is accustomed to. But when a group of experimenters comes to the fore there is a general upheaval. Epithets

are hurled, and everything possible is done to discourage the upstarts. They themselves have to be content to work along their own lines, with sympathy and support from a few, in the hope that perhaps a succeeding generation will understand and appreciate their work better than does their own.

An open mind is as essential in art as elsewhere, if we desire not to retard progress. It is not necessary to embrace all novelties just because they are new, any more than to reject them for that reason, for there is undoubtedly much that is ephemeral in the contemporary output. There are those who dabble in cubist painting because they lack the technique for exact drawing, and amateurs among composers whose discords do not proceed from sincere feeling but from the desire to be eccentric. Such will be weeded out more surely by time than by impatient criticism, and they do not affect the truth that a hospitable ear is a sign of tolerance and progressiveness.

In speaking first of contemporary music one may appear to be reversing the true

order of things. One may well be expected to start as far back as possible. But it is important at the very outset to emphasize the idea of development as a dominant note in order that it may be realized that there are no hard and fast lines of distinction between different classes and styles and periods. The music of today, which we may revile or praise according to our tastes and temperaments, lies in the line of evolution which started centuries ago; and what we as listeners feel toward contemporary music parallels what their hearers felt toward Wagner and Beethoven.

It will not be sufficient, then, to classify music simply as old and new. Classification is always a thankless task because the exceptions are so apt to outnumber the regular cases, and in this instance examination will prove that there is more difference in style and form between some examples of eighteenth century music and others of the nineteenth than is apparent between some nineteenth century writing and our most extreme contemporary pieces, so that it would be difficult to decide where to draw the line separating the old from the new.

Two widely different styles of music do emerge when one examines the beginning and the end of a well arranged concert program. The names of Bach, Scarlatti, and Handel, which so often head a concert program, stand for a cooler, more impersonal, more workmanlike style of music than that which appears further down the list. It is appropriate music for the beginning of a concert not only because of chronological priority but because its detached quality makes little emotional strain at the outset. A well arranged program brings the listener gradually to a pitch of emotional intensity and then relaxes the tension before it becomes painful.

The detached, impersonal quality which we recognize in the music of Bach and Handel seems to be inherent in the style of writing which they mostly employed—a style which is called polyphonic (many voices of equal importance), in contrast to the later homophonic style in which one principal part is supported by subordinate harmonies. Another name for this style of music, as contrasted with the harmonic style of later music, is counterpoint, literally

point (meaning note) against point. This name was derived from the early practice of combining melodies in various ways instead of conceiving a single expressive melody and supporting it by a harmonic accompaniment. Such music is said to be composed in a horizontal manner, being a weaving together of related tunes, while later music is called vertical in style because the melody is merely supported by chords usually made up of notes corresponding to the main overtones of the important notes of the melody.

We have now made a classification into two main styles of the music that is heard nowadays; namely (1) music of the contrapuntal type, impersonal, flowing, made up of horizontal passages skillfully woven together, without marked rhythm, and (2) music of the harmonic variety, vertically conceived, often highly rhythmical, and capable of expressing emotion varying from the delicately tender to the stormily passionate. To people of the present the harmonic style seems the less complicated and more intelligible of the two, and we wonder how it came about that counterpoint should

have been discovered first, and should have reached a high pitch of perfection as far back as the sixteenth century, while a style apparently so much less complex is first encountered in artistic music in the first part of the seventeenth century.

To understand this we must consider briefly the three great materials of music, melody, rhythm, and harmony, and the historical order of their appearance. Melodies or tunes, of a sort, are probably as old as mankind. All emotions tend toward vocal utterance, and accidental differences in voice inflection might have led to the making of tunes. A tune, of course, must have rhythm of some sort, but a sense of rhythm too was doubtless present among the most primitive peoples, as expressions of rhythmical feeling are found among savages today. A feeling for time, a feeling for tune, these seem part of the make-up of all peoples; but the third element of music, harmony, is lacking in the history of music until a few centuries ago, and even now it is found only with a few of the highly civilized peoples.

The Greeks composed melodies, and the

early Christians sang psalms, but their music was always in unison. The first attempts at part-singing probably resulted from the difficulty experienced when voices of different quality and pitch were obliged to sing the same range. To obviate this difficulty it occurred to some enterprising monk to allow lower voices to sing a fourth below the tune, with dire results from a modern standpoint. This, however, according to the older historians, was the origin of part-singing. From singing the same tune at the interval of a fourth or fifth, people came gradually to alter one tune, and finally to force two entirely different melodies to go together. The whole history of singing in parts, from the earliest crude attempts to the magnificent polyphonic choruses of Palestrina, is that of experiments in putting melodies together.

The means at hand so largely determine the character of the production in any field that when it is recalled that most serious music was vocal, and largely for choruses, up to the end of the seventeenth century, it is easy to comprehend why this intricate style, which resulted from the weaving to-

gether of many live and mobile parts, developed before the simpler harmonic style. The parts were rendered by human voices, and, democratically, each part was given a real and interesting tune. Only in these old choruses do we find polyphony at its best.

With the rise of the opera and the improvement of instruments in the seventeenth century came experiments in a more appropriate style for instruments and for solo voices. The music of Bach and Handel, which we generally regard as representative of the contrapuntal style, is in reality strongly influenced, particularly in their instrumental works, by a newer, simpler way of writing that marked the beginning of the harmonic style. While they wrote canons and fugues in real contrapuntal fashion, many of the suites of both composers, and certainly the variations of Handel and many of Bach's preludes, are strongly harmonic.

In the second of the two great classes of music, the first of which is so scantily represented in instrumental music, musicians

are accustomed to distinguish three main styles: that of the so-called classical masters, like Haydn, Mozart, and Beethoven; that of the romantic school, among whom are included Chopin, Schumann, Berlioz, Mendelssohn, and Liszt; and, finally, modern music. We shall take up, as we proceed, the forms most characteristic of these various schools of music, beginning with the strict contrapuntal forms, canon and fugue.

II

CANON AND FUGUE

In our opening discussion reasons were given for studying an art for the sake of being able properly to appreciate it. We disparaged the classification of music as old and new, and, thinking of the beginning and the end of the average concert program, discovered two main styles: the first, the horizontal or contrapuntal style, produced where the primary thought is not of the tone combinations that reach the ear at any one instant, but rather of the succession of notes sung or played by a single part; the second, the vertical or harmonic style, to which belongs the great body of music composed since 1700.

It is in some respects unfortunate that chronological order requires one to begin with the driest and most difficult of instrumental forms, the Fugue, which represents the highest development of counterpoint.

Opinions differ as to whether emotion is ever found in a fugue, or whether works in this form are purely intellectual exercises. It is undoubtedly true that, due to the very difficulty of the form, the intellectual element must be strong, and there can not be much room for play of imagination in a fugue written in strict form. The subject once chosen, the composer of a strict fugue is hampered by rules almost as exact as a formula in engineering. But the more musical and sensitive composers, writing in this form, have usually to some extent invested the skeleton of form with flesh and blood. When all is said and done, however, it must be admitted that form is the outstanding element of most contrapuntal music, much as was the case with poetry, previous to this century.

Counterpoint, or the art of weaving tunes together, had its roots, as we have seen, as far back as the tenth century, where we encounter the first attempts to depart from unison singing. Composers in time varied the practice adhered to at first with absolute strictness of keeping the upper and lower parts exactly a fourth or a fifth apart.

In the course of centuries the less empty thirds and sixths were recognized as endurable and enjoyable, and gradually liberties were allowed with the tune itself. It is a long and fascinating story, that of the slow growth from the crudest material of the great edifices of tone that were the vocal choruses of the fifteenth century. Always the aim of composers was the weaving of vital threads of tone; each voice had its real and interesting part, combined according to strict rules, and the effect of the whole, despite the intellectual character of the means employed, became not inexpressive and mechanical, but beautiful with a universal, not individual beauty. The secret of the success of these choral works despite their restricted form lies in the fact that their medium was the human voice, that most expressive of all musical media. If it were possible to use one of these old choruses as an illustration of polyphonic music we should feel that the style was being adequately represented.

When we come to the time of Bach and the medium of the clavichord we have left behind the heyday of polyphony, and find

counterpoint already combined with the newer style more appropriate to instrumental use. Bach was in the main, however, a conservative. Serious-minded, a church organist and choir leader, and tied to one spot by meager financial resources and vast domestic responsibilities, he had better opportunity to train himself by study of the manuscripts of the past, and by constant composing on his own part to supply continually needed scores for his choir and his pupils, than to become acquainted through travel with newer tendencies in music that were making themselves felt in France and Italy. So it is that along with really romantic passages that crop out occasionally we find his organ and clavichord works done in the main in contrapuntal style.

Owing to the fleeting character of the material of music—air vibrations—it is apparent that to secure any effect of unity or homogeneity some means must be devised for fastening the main subjects in the memory. Early in the history of counterpoint repetition was recognized as a valuable means for establishing the identity of

a piece, and repetition was employed in the form of imitation between the parts. Before the sixteenth century canons were in existence—pieces in which one part, entering later than the first, repeated it exactly. The modern round is a simple example of this writing. The form was so strict as to seem mechanical, and yet some beautiful effects were compassed even in this form, as for example the thirteenth century round, "Sumer is icumen in." Bach used the canon form frequently, not carrying it to extremes, but employing it in graceful bits of imitation. Some of the two-part inventions are examples of canonic imitation.

The highest form, and the most difficult in counterpoint, was the fugue, to which we now turn. The derivation of the word (the Latin word is *fuga*) suggests a flight or a chase, and the character of the music, the parts entering as they do, *seriatim*, carries out the idea. Berlioz, the great French composer of program music for orchestra, once defined a fugue as "a composition in which one voice rushes out before the rest, and the listener before them all." He rep-

resented the extreme radical position as a composer, and had little patience with hair-splitting conservatives.

A more technical definition of a fugue may be quoted as follows: "A fugue is a musical composition entirely conceived in counterpoint, where everything is attached directly or indirectly to an initial *motif*, the subject." Essential elements in every strict fugue are the subject, the answer, and the countersubject, or counterpoint. The voices enter one after the other, whether it be a three, four, five or even eight voice fugue, each beginning either with the fugue theme or the answer, which consists of the notes of the theme a fifth above or a fourth below the original key, while the parts already running continue with material that fits into the musical web. The material first used with the theme itself is known as the countersubject. The conclusion of the theme in the last voice to enter marks the end of the exposition of the fugue. A short interlude usually follows, then the voices, this time accompanied by the countersubject and other counterpoint, take turns once more in presenting the

fugue theme and answer, in what is called the counterexposition.

This done, the composer has a little liberty to use his theme in less regular ways; he often makes excursions into related keys, using bits of the theme, lengthening or shortening the time of the notes, changing it from major to minor or vice versa, and usually including a *stretto*, a passage in which, in order to help produce a climax, the entrances of the theme are crowded together. Before the conclusion of a strict fugue a pedal point is often included—a passage in which the bass continues one note for several measures, regardless of the harmonies produced by the progression of the other voices.

This, briefly presented, is the outline of the fugue. Although somewhat difficult to understand, it is an important form to study because of its frequent use among composers of all times. Few serious composers have omitted to introduce fugal passages into their works occasionally, because of their climactic possibilities. Fugues are most effective in vocal choruses or orchestra, where the different lines can be done by

voices or instruments of different tone coloring, thus throwing into relief the various parts.

Handel and Bach composed many fugues for organ and for harpsichord, however, and Beethoven introduced long fugal passages into some of his instrumental works. Mendelssohn wrote many fugues for organ and for piano. Edward MacDowell was apparently early fascinated with the form, for his first piano suite, composed at the age of eighteen when he was a student in Germany, includes a presto movement in loose fugal form and concludes with a real fugue. Many present-day composers, provided their technical training is adequate, try their hands at fugue composing. The very difficulty and compression of the form lends it fascination—perhaps not unlike that found by a certain type of mind in chess. At any rate, successful fugue writing requires the utmost skill—the art which conceals art.

From the point of view of the listener it may be said that when a fugue is about to begin the attention should be alert to fix in mind from the very first notes the

melodic and rhythmic contours of the subject. Good fugue themes always possess some striking element to render them easily recognizable. The theme once memorized, even partly, and the general design of a fugue borne in mind, it is possible to get a fairly intelligent idea, from one hearing, of what the composer means. Only to a close student, however, does this intricate form yield all its perfection of detail.

The most famous and probably the most perfect set of fugues in the world is that by J. S. Bach known as The Well Tempered Clavichord. In Bach's time no uniform system of tuning instruments had been adopted. F sharp, for instance, was a slightly higher note than G flat, not identical, as on the keyed instruments of today. To some minds had occurred the practical advantage of a "tempered" system, in which acoustical perfection should be slightly sacrificed in order to allow of free modulation from any key to others. Bach was a supporter of this theory, and in order to demonstrate its practical advantages he wrote two books of preludes and fugues, forty-eight in all, the first composition in each

book being in the key of C major, the second in C minor, and so forth through each major and minor key. It was a thorough demonstration of the practicability of the tempered system of tuning for all possible keys, hence the name of the collection, "Das Wohltemperierte Klavier." These pieces were written for the clavichord, which Bach preferred to the newly evolved piano of his time.

In Italy and France at this period (the first half of the eighteenth century) operas were popular and consequently counterpoint was being superseded. Alessandro Scarlatti was a prominent opera composer, and his son Domenico became a harpsichordist and composer. The younger Scarlatti traveled much in Spain and England, and became a warm friend and admirer of Handel. In France Rameau and Lully were composing operas to meet a strong demand, while Handel, an expatriate living in England, was writing at a prodigious rate operas in Italian style, his great oratorios, and much instrumental music in which the old forms were treated in a freer, more harmonic style than that of Bach.

The illustrations appended below will perhaps help to cast a little light on the somewhat difficult but important subject of counterpoint, for a knowledge of counterpoint is still regarded as an essential element in the technical equipment of a composer. The use of counterpoint, particularly in vocal or orchestral scores, has the effect of adding interest and elasticity to the music. Modern recognition, doubtless unconscious, of this fact is shown by the occasional use of counterpoint in jazz, as when any instrument, not carrying the main melody, is heard to be playing a lively and interesting part of its own.

EXAMPLES

Strict canon	
Two Voice Invention in C minor	Bach
Free canon	
Two Voice Invention in F major	Bach
Strict fugue	
Fugue in D minor (Well Tempered Clavichord, Book II)	Bach

Freer fugue	
Fugue in C minor (Well Tempered Clavichord, Book I)	Bach
Free fugue with much harmonic treatment	
Fugue in E minor (No. 1 of Six Preludes and Fugues)	Mendelssohn
Free fugue in a modern work	
Fugue in D major (Suite for Violin and Piano)	Paul Graener

PHONOGRAPH RECORDS

Prelude and Fugue in C major	Bach
Prelude and Fugue in C minor	Bach
Piano record by Harold Samuel	Victor 9124

III

PRELUDES AND ÉTUDES

We dealt in the preceding chapter with two contrapuntal forms, canon and fugue, the latter perhaps the most difficult in all music either to compose or to listen to. The canon was found to be a form in which a favorite contrapuntal device, that of imitation, furnishes the whole design. The principal actors in a fugue, namely the subject, or theme, the answer and the counter-subject were named, and important elements in the structure of this musical play of parts were found to be the exposition, the counter-exposition, episodes (or interludes) made up of material taken from either the theme or the counterpoint to it, a *stretto,* and often a pedal point.

We now take up the Prelude form, not because historical accuracy suggests that it follow the contrapuntal forms, but because a prelude is an almost invariable com-

panion to a fugue; invariable, except when a fugue is introduced into a composition written in the main in some other form. Bach sometimes wrote preludes in contrapuntal style, as duets between voices, but his preludes are usually done in a simpler, harmonic style, albeit often with interesting and independent voice leadings. Simple and short as many of them are, each prelude bears the marks of Bach's genius. They are little masterpieces, regarded by some critics as of more musical value than their fugue consorts.

The necessity of an introductory movement for a fugue is clear on a moment's reflection. The fugue opens, invariably, with a single voice proclaiming the subject. The subject is of prime importance as being the germ from which the whole musical matter is to be developed; therefore the attention of the hearer should be alert to catch the very first note of the theme, and to grasp at once its melodic and rhythmic features. The idea of a short introductory movement, consequently, one simple in content, so as not to impose a burden on the hearer before the effort of attention de-

manded by the fugue, is seen to be psychologically well founded.

A prelude may be defined as a short movement planned to introduce a longer and more important one. Theoretically a prelude bears the same relation to the movement following it that an overture does to the opera. Suites as well as fugues are often opened by short movements called preludes.

The form of a prelude can not be readily defined, as there is no one prescribed form. Theorists have apparently regarded this type as beneath their notice, and consequently, like wild flowers, these small pieces, being allowed to grow as they would, have never lost the qualities of spontaneity and naturalness. In the absence of a prescribed form to serve as a description we may apply the inductive method and try to ascertain from an inspection of a number of preludes by different composers whether there is not some general agreement as to the plan of the piece.

There are exceptions to all rules, but examples from Handel and Bach seem to suggest that, a simple musical figure chosen,

their method was to spin out a short movement using scarcely any other material, simply showing up the initial motif in different lights by transposing it to different positions, but not attempting to develop it or to build up a climax. If the prelude starts in as a duet between two equally important parts these two themes will be seen to furnish almost the whole material for the piece; if but one part has rhythmic and melodic interest at the outset this one part, variously transferred and transposed, will make up the whole material of the prelude. A negligible form, it might seem, hardly worth any special attention. Yet it has been the vehicle for some most fragile, pure inspirations. It sometimes seems, to the disinterested observer, that length is the chief desideratum gained when a composer takes a beautiful bit of melody and develops it into a sonata or a set of variations. The theme itself is usually the most beautiful part of a piece in variation form. So it can easily be seen how, like a perfect, unset pearl, a short prelude may reflect the purest beauty.

Bach's preludes, always written in the

1 = 398

same key as the succeeding fugue or suite, seem usually to be independent of them in mood. A delicate, naïve prelude often precedes a vigorous fugue; while a jolly, vigorous prelude may be followed by a fugue remotely austere.

One wonders if it might have been this detached quality of Bach's preludes that suggested to Chopin the composition of so-called preludes that were complete in themselves; delicately carved cameos or rough, uncut jewels, each the perfect expression of a fleeting joy, grief or passion, caught, as by an instantaneous exposure, in this small but so plastic form. With a delicate, sensitive, most refined feeling for beauty Chopin did not combine that ability to marshal and organize material which must be a part of the symphony composer's equipment. His main strength was his phenomenal feeling for pianistic effects, and his sense for sheer beauty. Accordingly it is easy to understand how the smallest forms served him best. Like Schumann and Schubert, he possessed an inexhaustible vein of beautiful ideas. It was not necessary for such geniuses to distill the last

juice out of each drop of musical nectar. It was enough to set forth, in the simplest manner, a beautiful idea as it occurred to them. Some of the simplest effects are results of the highest art; and in Chopin's case it was true that he polished and repolished many of his preludes into exquisite gems.[1]

Most later composers have written occasional preludes, either as introductory movements or as independent pieces. The Russian romantic composer Scriabine was fond of the form, and wrote a number of exquisite preludes around the beginning of the present century. His preludes faintly suggest the advanced type of harmony which became so striking a characteristic of his later work.

Similar in design to the prelude is the Étude form, where we likewise find a whole short piece developed from a single figure. In the étude, however, the material is chosen

[1] The set of them, his opus 28, was composed during the winter of 1838-39, spent, for the sake of Chopin's failing health, on the island of Majorca.

so as, incidentally at least, to develop technical facility.

It would be an interesting study to trace the development of technique for keyed instruments from the fist and elbow treatment demanded by the organs of the middle ages up through the requirements for later perfected organs, for the clavichords and harpsichords of Bach and Mozart; through the time of the light actioned early Viennese pianos to the gradually evolved orchestral instruments which are the grand pianos of today, and the great organs now built, which demand, for the proper marshaling of their resources, the brain of a general. It will be impracticable, however, to do more than glance briefly at the development of technique.

Up to Bach's time ideas of performers differed as to proper methods of fingering almost as widely as they did regarding the subject of tuning. It was pretty generally considered, however, that the thumb and little finger were better left out of the running—they were regarded as only in the way. Bach began the practice of using all the fingers, and no wonder, for one wishes

for six fingers with which to render his intricate voices, rather than the three prescribed by previous usage! Bach also recommended an arched position for the hand, instead of the flat rigid one, thus, among his many other achievements, contributing to the advance of technique. It has usually not been great composers, however, but virtuosi, who have interested themselves in problems of performance.

The piano, invented about 1700, remained for a long time sufficiently in an experimental stage to prove for the most part an unsuccessful competitor of the harpsichord. But by the last quarter of the eighteenth century fairly satisfactory instruments were plentiful, and the older clavichords and harpsichords became obsolete. Along with the development of the instrument there grew up a school of players to whom Mozart belonged, some of whom made technical achievements their main interest. Clementi and Cramer were pianists and composers of this period who contributed voluminously to the literature of piano études. These studies are directed almost without exception toward the development of veloc-

ity, and are for the most part devoid of musical value.

It remained for Chopin, fifty years later, to take the study or étude form and cast in its mold some of his most priceless inspirations. Each of his studies deals with a technical problem—the chromatic scale, technique for black key playing, legato thirds and sixths, extended chords, octaves, the musical carrying of a left hand melody, and each piece is a study in the sense that it contains no diversity of material; but the poetic genius of Chopin so transfuses them that each is a piece of delicately beautiful music. Schumann called them "poems rather than studies."

While some of Chopin's work, notably the nocturnes, seems a little saccharine for the modern taste, which prefers what is characteristic to what is sheerly beautiful, the preludes and études, in their delicate and polished perfection, will perhaps be most likely of all his work to achieve immortality.

Schumann employed the étude form in his great "Symphonic Études" for the piano. These are not all so distinctly concerned

with technical problems as were Chopin's, but they are masterful, musically interesting, and certainly sufficiently difficult to play. Liszt, well equipped for the task by his own virtuosity, wrote some of his least sentimental and most meritorious work in the shape of études, in highly pianistic style.

The Russian Scriabine, as if patterning after Chopin, also composed, near the beginning of this century, two books of études, difficult to play, and presenting each a technical problem, but so overflowing with his warm Russian temperament, that they can hardly be regarded primarily as studies.

EXAMPLES

Preludes

One Voice, Slightly Supported
  Prelude to Suite in D minor Handel
Duet in Counterpoint
  Prelude in D minor (Well Tempered Clavichord Book II) Bach
Duet in Simpler, Harmonic Style
  Prelude in C sharp major (Well Tempered Clavichord Book I) Bach

Solo Voice with Harmonic Accompaniment	
Prelude in E flat minor (Well Tempered Clavichord Book I)	Bach
Solo Voice with Accompaniment developed from a single figure	
Prelude in E minor (No. 1 of Six Preludes and Fugues)	Mendelssohn
Mood mirrors, each developed from a single musical figure	
Preludes in C major, E minor, F major, C sharp minor, and many others	Chopin
Modern Preludes	
Op. 11	Scriabine

Études

For technical facility, with practically no musical interest	
Any by	Cramer, Czerny, Clementi
Combining technical problems with highly poetic feeling	
Op. 10 and op. 25	Chopin
Romantic Études, presenting problems of modern technique	
Op. 8	Scriabine

PRELUDES AND ETUDES

Phonograph Records

Prelude and Fugue in C major	Bach
Prelude and Fugue in C minor	Bach
Piano record by Harold Samuel	Victor 9124
Prelude in D flat major	Chopin-Sieveking
'Cello record by Pablo Casals	Victor 6589
Étude in E major	Chopin
Piano record by Paderewski	Victor 6628
Prelude in A flat major	Chopin
Piano record by Percy Grainger	Columbia 7000M
Two Études	Chopin
Piano record by Ignaz Friedman	Columbia 7119M

IV

THE SUITE

One of the oldest instrumental forms, one which goes back to the Elizabethan age, is the Suite, which consists of a set of pieces written in the same key but in contrasting dance rhythms. A striking feature of the life in the four main musical countries of Europe in the sixteenth and seventeenth centuries was the abundance of vigorous and characteristic dance tunes. Intercourse both peaceful and hostile served to disseminate freely these national dance forms, and musicians, searching for material better suited than counterpoint to the perfected violins of the day, and the less efficient but still popular keyed instruments of all types, spinets, virginals, clavichords, and harpsichords, hit upon the idea of stringing together certain dance forms to make instrumental pieces.

In the first quarter of the seventeenth cen-

tury combinations of two dances existed, one slow and one lively. The slow movement was a "Pavan," in double time, and the lively one a "Galliard" (a quick or merry piece) in triple rhythm. In existence at the time were the germs of some of the dance forms which later became the nucleus of the more extended suite form, notably the Allemande or German dance, which came to be one of the four movements later considered indispensable to the suite.

In Italy, in the last half of the seventeenth century, compositions were written for the violin which were called sonatas, the Italian word denoting merely something to be sounded rather than sung. One class of these, the *sonata da camera,* consisted of a set of contrasting dances, and was practically a suite, as the dances chosen were just what came to be regarded as the nucleus of the keyboard suite. It is interesting to note that these four dances were impartially taken from four different countries. A prelude was sometimes included in the scheme, and sometimes omitted; when included it was done in a flowing style, without marked

rhythm, to differentiate it from the dance numbers.

The first of the dance forms in the cycle was the German "Allemande," the name being the French word for German. The second number was the French dance, "Courante," in triple rhythm, as against the four-four time of the preceding Allemande, and of a more lively tempo than that moderate and graceful piece. A "Sarabande," a slow, dignified movement, whose name denotes Spanish origin, followed the Courante. This piece was also in triple time, but the melodic element being stronger than the rhythmic, there was an effect of decided contrast between the two movements. After the Sarabande came the Gigue, which was the English Jig. This movement was jolly and almost invariably written in six-eight or twelve-eight time.

From 1700 on these four dances were regarded as the body of a suite. The order through the Sarabande was invariable, but in time other dances, from one or two up to many, came to be inserted between the Sarabande and the Gigue, which retained its place at the end. Dances most often so

included were the Gavotte, the Bourrée, and the Minuet, all of French origin. The French Rigaudon occasionally displaced the Gigue in the later suites.

Bach and Handel were both fond of the suite form for instrumental works. Bach's suites are more regular in form than Handel's. Most important of his suites are the so-called "English" suites; smaller but exquisitely perfect dance forms appear in the set of "French" suites. The "Partitas" are suites, so-called from the early German term for this type of instrumental work. Each of the Partitas has an introductory movement, variously named, while the suites consist entirely of dance forms.

Handel wrote a large number of instrumental suites, using the term elastically, however, to cover a succession of whatever movements he chanced to wish to put together, sometimes hardly any dance forms. The suite in D minor, for example, is made up of a prelude, fugue, allemande, courante, and air with variations, and it concludes with a capriccio instead of a gigue. Handel's so-called sonatas for solo instruments, like the violin and the flute, with clavier

accompaniment, may just as properly be called suites as his keyboard compositions of that name.

Francois Couperin, French organist and harpsichord player, born 1668, composed for the harpischord sets of little pieces which were called suites. Instead, however, of using dance forms, he strung together many imaginative little movements. The French have always inclined to associate music with ideas, and this early composer exemplifies the trait, for he gave descriptive titles to many of his tunes. In Italy pieces of one movement, divided usually into two parts, and called sonatas, were popular in the early eighteenth century.

The suite is often called the forerunner of the sonata, and there are undoubtedly points of similarity. Both consist of a number of complete separate movements, in contrasting styles, with the more elaborate ones at the beginning, and the lighter ones at the end. Of the internal structure of the sonata form, however, the suite has no suggestion; it is in comparison stiff and lacking in contrast.

With the development of the sonata, and

still more with the growth of the romantic movement in the beginning of the nineteenth century, the suite for a time became practically obsolete. Schumann, Schubert, Chopin, and Liszt composed no suites. They were occupied with the then novel experiment of self-expression in music. In exalting content over form they naturally neglected a style of composition in which form was paramount.

But "men are only children of an older growth." As children abandon old toys for a new one, returning, when the novelty is worn off, to the old favorites, so the pendulum in musical composition turned back in the course of time. Composers grew tired of reveling in their own emotions, and some took up the older pattern-music again, making compositions in these forms part of their musical endeavor. In the nineteenth century Tschaikowski, Saint-Saëns, Grieg, and Edward MacDowell composed so-called suites—much freer than the ancient ones, but embodying some of the original ideas of the form.

Many composers of the present day have included suites in their lists of compositions.

Paul Graener, in Germany, has infused new freshness into the ancient form in a violin suite which is modern, yet restrained in style. Walter Niemann has a "Suite in Ancient Style," consisting of a Preamble, Sarabande, Minuet, and Rigaudon; and he has gone back to the very ancient two part suite form in a number which consists of a Pavan and Gavotte. The suite form has been employed by a number of modern Frenchmen, including Debussy and Gaubert. Much modern French music is decorative rather than warmly personal in style, and for this class of music the cyclical form of the suite is admirably adapted.

A brief description of the dances most often appearing in suites may be worth attempting, though the characteristics of the various forms are best learned by actual hearing.

The Allemande, already referred to as the first dance form used in the suite, is a movement in four-four time, beginning usually on the second half of the fourth beat. Its tempo is moderate, the style graceful and without marked accent. Each measure is in two distinct rhythmic halves, and the

piece itself is in two parts. The first half comes to a full stop in the key of the dominant, and the second has a similar ending, but in the original key.

The Courante is always in triple time. When composed in the Italian style it is usually made up of rapid flowing passages. The French Courante is marked by complicated rhythmic structure. Its tempo is faster than that of the Allemande.

The Sarabande is to a suite what the slow movement is to a sonata. It is lyric in style, often with elaborate figuration, and the emphasis is on the second of the three beats. A reason for the trills and figuration that so often occur in eighteenth century slow movements was doubtless the vanishing quality of tone of the keyboard instruments of the day. With no pedal, and a thin tone even when first sounded, long notes were impracticable; consequently they were adorned with trills, turns, mordents, and figures of various sorts. The Sarabande is harmonic in style, and is usually the best appreciated movement of a suite. Like the Allemande and Courante it is divided into two parts, each with a well-defined close.

Shakespeare referred to the Sarabande as "a measure full of state and ancientry."

The Gigue has already been referred to as a lively movement in six-eight or twelve-eight time. It usually began on the last beat of the measure, and was divided into two parts. The opening figure of a Gigue, well-defined rhythmically, is used to make up much of the material of the piece.

A Gavotte is frequently a member of the suite family. This is a graceful dance in four-four time, beginning on the third beat. It originated as a peasant dance, but in the time of Marie Antoinette became popular at court.

The Bourrée is a vigorous dance in double time, beginning on the fourth beat. A good deal of skipping was a feature of this dance, and its energetic character is suggested in the music. It was divided into two halves. A characteristic feature of this movement, as well as often of the Gavotte and the Minuet, was the introduction of a second part, quieter in style, and with a drone bass, such as would have been played on an instrument of the bagpipe style. At the conclusion of this part of the piece the

first part was repeated, producing the effect of a three part form.

The Minuet, of French origin, dates from 1650. It is perhaps the most graceful of all the old dance forms. In three-four time, it begins properly on the first beat. Accent is not strongly marked, and the character of the music is lyric. The minuet is the one dance form chosen to belong to the sonata scheme. A minuet is often followed by a so-called trio (or piece in three voices), contrasting in style with the main body of the piece, and often with a drone bass.

The Rigaudon, a lively dance of French origin, in four-four time, often concludes more modern suites.

EXAMPLES

French Suites	Bach
Suite V (E major)	Handel
This suite concludes with the air and variations popularly known as "The Harmonious Blacksmith."	
Holberg Suite	Grieg
First Modern Suite	MacDowell
Suite in Antique Style, op. 87	Walter Niemann

PHONOGRAPH RECORDS

Sarabande	Bach
Piano Record by Rachmaninoff	Victor 6621
Gigue from the first Partita	Bach
Piano Record by Percy Grainger	Columbia 7134M
Water music suite	Handel
Halle Orchestra, Sir Hamilton Harty, conductor	Columbia 7100M
Nut Cracker Suite	Tschaikowski
Philadelphia Symphony Orchestra, Leopold Stokowski, conductor	Victor 6615, 6616, 6617

V

THE VARIATION

We have found the suite to be one of the oldest of instrumental forms, one suggested to composers of the 17th century by the profusion of dance forms popular among the people as well as at the courts of the more important nations of Europe. Instrumental music is always harder to evolve than vocal. In the latter the words help greatly in determining the form, besides suggesting the mood and general style of the piece. Instrumental music, on the other hand, represents pure creation; there is no norm of any sort here to follow, and yet composers early felt the necessity for a plan of some sort to make their instrumental compositions coherent and homogeneous. Short pieces were comparatively easy to manage. It was not very difficult to invent a short melodic phrase, take it on a brief journey, and bring it safely back home

again. The problem was to build up instrumental music of larger dimensions.

The suite form occurred early to composers as one solution of this problem. Treated with more or less freedom, it has served composers for four centuries. Losing its popularity at times, suffering total eclipse occasionally, it has yet endured to the present day. It is true that modern composers do not adhere any longer to the strict ancient models; their pieces are not confined to a single key, and many are not dances; but the suite idea persists in the cycle of short contrasting pieces for keyboard and for stringed and wind instruments.

A second form that occurred early to instrumental composers who sought to lengthen their compositions was the variation. Vocal pieces could be made longer by allowing one short tune to serve for many verses. This procedure was of course not practicable for instruments, but it was seen that a tune might be repeated with slight changes in the way of embellishments and elaborations. The development of this simple idea resulted in the so-called theme (or air) with variations. The theme in this

case is of quite a different character from the theme of a fugue. There, as we have seen, a few notes often constituted the subject, and it is rarely more than four measures long. But in the variation the theme is a whole tune, at least eight measures long, and often sixteen, twenty-four or thirty-two. It is a complete simple piece by itself, and each variation is a complete little movement, usually of the same number of measures as the theme.

It is perhaps helpful to think of this instrumental type as corresponding to the song with several verses. Only, instead of an identical tune with different words for each verse, the variation consists of successive different settings of the tune. In some early examples of the form, a tune had only one variation, often simply constructed by leaving the salient melody notes in place, and putting others between them.

Some early pieces of this style consisted of several different tunes strung together, each one followed by a variation. Interesting examples of longer variations are extant, however, written in England about 1600 by John Bull and William Byrd.

These men wrote sets of fourteen and eight variations, respectively, each taking as a theme a popular tune of the day, and showing it in as great a variety of lights as possible, from quiet and plaintive to rugged and forceful.

As early as the work of these two English composers, the two main styles of theme treatment are apparent, melodic and structural. To quote the words of Sir Hubert Parry, "each variation in a melodic series is connected with the theme mainly through the melody, while in the structural series the succession of the harmonies is the chief bond of connection."

In the middle and latter part of the seventeenth century the suite was more popular than variations. Some composers included variations in their suites, however, and Bach and Handel, in the early eighteenth century, used variations extensively. Handel's essays in this form extended from a simple Gavotte with one variation to Chaconnes with from twenty to sixty variations. As developed by many composers the variation has often been more an exercise in ingenuity than the fruit of real musical inspiration;

but in the hands of composers of genius the variation shows itself capable of the finest artistic treatment.

One of the earliest significant variations was a set of thirty written by Bach for a harpsichord of two keyboards. He uses much of his familiar contrapuntal technic in the construction of these variations, which include several canons and a fughetta, or little fugue, and close with a repetition of the original theme, thus giving the effect of a cycle.

Handel's style of writing variations was much less complicated than Bach's. He had more feeling for a simple harmonic style and less for complex counterpoint than Bach, and he often composed variations after a more or less regular simple plan. After the enuncation of his theme, which is apt to be in long notes, the second variation, retaining in one part the harmonies of the theme, contains in the other part notes twice as fast. The second variation presents the same material, with the upper and lower parts exchanged. He then proceeds to make two variations in triplets, while retaining the original chords, using

the triplets first in one hand and then in the other. Then follows a variation in sixteenth notes (if the theme has been in quarters), which is used first in one, then in the other, part. After that the figures are varied, with the harmonies always retained, to as great a number, apparently, as the composer's ingenuity suggested. A major theme is sure to appear in the minor in some of the variations. A simple and somewhat mechanical seeming program: but Handel's genius for effect enabled him to combine and contrast his comparatively simple materials so as to secure a well-balanced whole.

A variation of the type described, in which the harmonic framework of the theme is retained throughout the variations, but the melody is not particularly apparent, is said to be of the structural type. Rameau in France, during the period of Bach and Handel, wrote variations of the melodic type, in which the main aim was to keep the tune well in evidence, and to regard less the harmonic structure.

In addition to the two types of variations mentioned, the one (melodic) connected mainly with the tune of the theme,

the other (structural) having to do with the harmonies, a third type of the form was popular in the seventeenth century, occurring as late as Beethoven's time, known as the ground bass, or *basso ostinato*. In this, the bass is the most important part; it is usually of striking design, and, repeated intact in the variations, forms the bond of union among them.

The Chaconne and Passacaglia are examples of the ground bass. The former consists of a short, rather slow, dance movement of Spanish origin, in three-four time, beginning on the first beat, and accenting the second. The theme, usually eight measures long, and written in a major key, has a striking bass part, and on this bass part the variations are mostly built. Some Chaconnes vary the bass and become variations of the structural type before the conclusion. Handel and Bach both wrote in this form, and later it was also used by Gluck and Beethoven. The Passacaglia, of which examples are found in both Bach and Handel, is a form similar to the Chaconne, but more solemn in style, and done in minor keys.

Haydn and Mozart, in the latter part of the eighteenth century, composed much in the variation form, Haydn inclining more to the structural style, and Mozart to the melodic. Beethoven wrote some sets entirely in the structural style, and some in which part of the variations are structural and part melodic. His 32 Variations belong to the Chaconne type. He often achieved variety by changing the time and the key of the different variations on the same theme.

Brahms was a devotee of the variation form, which he treated with more freedom than the older composers. Like some preceding him, he often took themes from the works of others for variational treatment. One of his most elaborate variation sets is written on a theme of Paganini.

Schumann made even this somewhat mechanical form warm and romantic. His variations for two pianos, written on a beautiful theme of his own, are extremely varied and interesting. His first published work was a set of variations on the name Abegg. The variations are of the structural type, with little reference to the melody of the

theme, but with the notes constituting the name Abegg occasionally appearing in the maze of the harmonies.

Composers of the present occasionally use this form for instrumental work, but it is hardly in keeping with the modern spirit. The somewhat long-winded variation belongs more properly to an age when people had more leisure than now. It is wholesome, nevertheless, for present-day hearers, and playing and listening to this type of music should be good for tired nerves.

The right attitude in which to hear variations, especially of the older type, is one of relaxation. The hearer should be sufficiently alert at the outset to get the contours of the theme well in mind, then he should be indifferent to the passage of time. It is often the hearer's impatient attitude rather than the music itself which is at fault when variations prove tedious. Rightly heard and understood, this old-fashioned form, as found in the works of great composers, cannot fail to charm.

EXAMPLES

Gavotte with one Variation (G) Handel
Chaconne (G) Handel

Theme and Variations (First movement of Sonata in A major)	Mozart
Nel Cor Più (Six Variations on a theme from Paisiello)	Beethoven
Six Variations, op. 34	Beethoven
Abegg Variations	Schumann

PHONOGRAPH RECORDS

Harmonious Blacksmith	Handel
Harpsichord record by Wanda Landowska	Victor 1193
Variations in C minor (32)	Beethoven
Piano Record by Rachmaninoff	Victor 6544

VI

THE SONATA

HISTORICAL DEVELOPMENT AND FIRST MOVEMENT FORM

In connection with the suite and variation forms we noted the difficulties experienced by composers who desired to evolve music suitable for instruments. Vocal music, which had attained a high development long before instruments, particularly keyed instruments, were perfected sufficiently to merit the serious attention of composers, had been evolved along lines particularly appropriate for voices, but far from ideal for instruments. Early attempts at composing for instruments made use of this vocal, contrapuntal style from lack of any more suitable, and much very fine music resulted, notably that for the clavichord by J. S. Bach.

But it was early recognized that inter-

weaving threads of melody, however effective when rendered by voices of various qualities and timbres, were not nearly so practical for performance by ten fingers on a single instrument or by a solo instrument. Suites and variations were gradually evolved in response to the quest for characteristic instrumental forms, the one being suggested by the wealth of dances existent at the time, the other related to the simple song of common people, in which a short melody did duty for many verses. Neither of these is a highly organized form; in both cases length is gained by mechanical additions to the opening idea, not by a larger design for a movement—a design involving variety of material, and relative differences in importance of various parts.

The opening of the seventeenth century may be called a period of renaissance in music. Polyphony had attained its highest state, but music of this type could be produced only by learned composers, and it was used almost exclusively in the churches by vocal choruses. The desire arose for a simpler sort of music which would be expressive of human emotion, and practicable

for ordinary occasions. As one manifestation of this restlessness the opera was born in Italy, and at about the same time the word sonata came into use. Its derivation suggests that it was applied, at first, to no particular form of music, but only to something played, literally sounded, on instruments, in contrast to the term cantata, something sung.

The earliest known compositions of this title date from 1624. They were done in a loose contrapuntal style, much freer than vocal counterpoint, though doubtless descended from the elaborate vocal madrigals of the day. In style they were practically instrumental canzonas, a form which persisted in the works of composers up to the time of Bach about a hundred years later. These compositions consisted of only one movement, and, through the time of Scarlatti, so-called sonatas containing a single movement were current. Before Scarlatti's time, however, experiments were made in Germany at building sonatas of several movements. A sonata by one Biber, written in 1680, contains four movements, slow and fast alternating, whose derivation is

thought to have been church counterpoint for the first (slow) movement, dances for the second and fourth (quick) movements, and operatic recitative for the third (slow). This work was a violin sonata with accompaniment.

Corelli, born 1653, was a contemporary of Stradivari, the great violin maker of Cremona, and the perfection of violins at the time probably inspired his very significant work in the history of the sonata. He wrote sixty sonatas, some for strings, lute and organ and some for solo stringed instruments with accompaniment. His sonatas usually contained four movements, alternating slow and quick. Two of the movements were often dance forms, so that the sonata seems to us more a relative of the suite than of the modern sonata. Corelli's style is freely contrapuntal, but marked so strongly by musical taste as to escape pedantry. A violinist himself, and the head of a school of violin playing, he wrote characteristic music for stringed instruments; and that would naturally not be learned counterpoint.

Through the time of J. S. Bach com-

posers continued to write sonatas for the violin and other stringed instruments. Some of the most beautiful and expressive work of Bach is found in his violin and 'cello sonatas and concertos. The beauty of tone of the marvelous instruments of the time influenced the style of all who wrote for them. Bach's sonatas are on the four-movement plan of his Italian predecessors in this field, but they bear little relation to the sonata as it was later developed, except, perhaps, that with him the slow movement was rich in emotional content. For the rest his sonatas are much on the order of suites.

Scarlatti, in Italy, was composing in the same period so-called sonatas for keyed instruments. Being a virtuoso on the harpsichord, he wrote much for that instrument, and did a great deal to develop its resources. But his "sonatas" are single movements in binary form, that is in two distinct halves, the first half ending strongly in the key of the dominant, and the second half concluding with the same material, only in the original key. These sonatas are not contrapuntal in style, and they are unrelated to

the suites and violin sonatas of the time. They are really done in a style originated by Scarlatti as appropriate for the harpsichord, and with their graceful melodies and really modern supporting harmonies, they are an oasis in the desert of counterpoint of that day, and are acceptable on present day programs. These one-movement pieces by Scarlatti stand out of the line of development of the sonata, however; they are sonatas only in name.

Two sons of Bach composed works called sonatas, and one of them, Karl Philipp Emanuel, is often called the father of the sonata form. What he really did, however, was to build on foundations already established by others, and, because of his liking for and understanding of the clavier, to write for it in a style more comprehensible and more acceptable to the public than forerunners had done. He wrote, for the most part, sonatas of three movements: quick, slow, quick. His first movements were often in binary form like Scarlatti's. His general style of writing suggests the transitional period in which he lived; he is influenced both by the contrapuntal work of

his great father, and by the growing tendency of the times towards simplicity.

In Josef Haydn, born 1732, we find the next great figure in the growth of the sonata form. Of peasant birth, and with a naturally beautiful voice which secured him a place as a choir boy for nine years, it was natural that his genius for music should have been of the tuneful sort. Previous to his time real tunes, beautiful melodies, had been considered the exclusive property of vocal music. But Haydn combined with natural vocal gifts and a love for folk-song a strong feeling for instrumental composition. He developed, accordingly, a homophonic style in his instrumental writing—a style, that is, in which one melody is paramount, and is supported by simple chords.

Haydn has been called, by some writers on music history, the father of the sonata, but its origin is not so easily disposed of. It owes its existence not to any one, but to many composers, each of whose work contributed something to its evolution. Haydn actually invented nothing, but he did choose, among the heterogeneous efforts

of his predecessors, elements which, combined as he combined them, were adopted from that time on as the normal pattern for a sonata. Compositions which did not conform to this pattern were regarded as irregular sonatas.

The form as Haydn and Mozart used it, not only for piano works but for various combinations of instruments, notably string quartets and small orchestra, included either three or four movements which may be described somewhat as follows: The first movement, an allegro or quick movement, was the most characteristic of the whole sonata. Its plan was pretty definitely prescribed, and was called the "sonata form." Many writers have rejected this nomenclature, which is somewhat misleading, in favor of the term "first movement form." We shall undertake to describe its essential features a little later. The second movement was slow and songlike. Its form was the so-called primary, or song form, which consists of one completely stated musical thought followed by a contrasting period of about equal length; this in turn succeeded by a repetition of the first subject. The

third movement, omitted if the sonata consisted of only three movements, was a minuet, and the fourth a rondo. The first and last were the most essential and highly developed movements of the sonata.

Mozart, who was for a time the pupil of Haydn, and who was Haydn's contemporary because he had a short, while Haydn had a very long life, wrote voluminously in the sonata form. Being much more of a genius than Haydn, and possessing a particularly strong feeling for structure and balance, Mozart clarified still further the sonata form, establishing a pattern which he followed with extraordinary regularity. Sir Hubert Parry remarks that at a time when, after long groping, a convincing homophonic form had been newly established, it was possible for the formal element to be prominent without danger of its irking the hearers. Much of Mozart's music seems almost too mathematically laid out to be pleasing to a restless generation like ours, but it has a graceful and delicate charm all its own. Following Haydn and Mozart many lesser composers essayed works in the sonata form. Clementi wrote sonatas and

sonatinas which still survive, but are used principally for teaching purposes.

The next really great figure in the history of the sonata is of course Beethoven. This giant among composers received the form as Haydn and Mozart bequeathed it, and built his first works after the so-called "classical" model. But he was too great to be hemmed in by rules formulated by others. While retaining in even his latest works the salient features of the classical sonata form, he made it more and more elastic, literally stretching it, that it might hold his massive conceptions, until it was well-nigh rent asunder. His treatment of the sonata is so important, and the sonata form itself is so very significant, that it will be best to devote the next section to a continued study of it. I shall now only indicate the salient features of the classical sonata form, or, better expressed, first movement form, taking up separately the discussion of the other movements of the sonata, and of the sonata as a whole, as developed by Beethoven and more modern composers.

Let us begin by contrasting the first movement with the other most highly organized

form in music, namely the fugue. The fugue, as we have seen, has always one principal subject given out by a single voice, from which the whole matter is evolved. In contrast to this construction the sonata first movement always has two main contrasting subjects whose presentation, development and representation constitute the design. These subjects are not figures taken in turn by single voices, but completely harmonized themes, whose character is homophonic and, especially in the case of the secondary subject, often distinctly lyric. One might think of the first movement of a sonata as a three-act play in which the first or principal subject is the hero, and the second (usually of a quieter and more lyrical order) is the heroine. These two actors, once introduced, proceed to appear and to retreat, to act and to react upon each other. They even change their costumes as well as their moods as the play proceeds.

Described in less figurative, though perhaps not more intelligible language, the sonata first movement is in three parts, known as the exposition, development and

recapitulation. In the exposition the principal subject is given out at the beginning, sometimes preceded by a brief introduction and sometimes repeated, either strictly or with some slight variation; related material follows, which shortly leads to the second subject, given in the key of the dominant or the relative minor key (if the original key is major). Related material leads to a strong conclusion in the second key, and classical practice was to repeat this whole first part.

The second part was considered a test of the composer's originality and technique. Here the principal theme is shown in a variety of lights; it is taken through a number of keys, used in fragments, and treated generally with great freedom. Both subjects combined with new material appear in the course of the development section, which concludes not in the original key of the movement, but in the related key chosen for the first appearance of the secondary subject. This description of the development section applies more truly to Beethoven's use of it than to the usage of Haydn and Mozart. With them it was usually short

and simple, but still a contrast to the first and third sections.

Immediately after the close of the development section the original key is strongly asserted, in the appearance of both themes. This recapitulation is commonly not unlike the exposition. The material used is the same at least in large part, but this section remains in the original key and concludes generally with a short or extended coda, or ending.

The non-technical listener must regard a movement so described as somewhat complicated, and the task of recognizing its different elements at one hearing as a well-nigh impossible one. It is true that a little musical background is a great aid in listening to compositions in any of the more highly organized forms; but the intelligent hearer who keeps in mind the main outlines of the sonata will soon acquire the ability to distinguish the two main subjects; and the three great divisions of the first movement are usually marked by easily recognizable cadences and pauses that are like the descent of the curtain between acts. It is impossible to give one rule that will cover

all cases, but the plan described indicates the framework, sometimes clearly apparent, but often, especially with later composers, so richly adorned as to be scarcely recognizable.

EXAMPLES

Sonata in A major	Scarlatti
Sonata in C major (first movement)	Haydn
Sonata in G major (first movement)	Mozart
Sonata in F minor, Op. 2, No. 1 (first movement)	Beethoven
Sonatina for Violin and Piano (first movement)	Dvořák

PHONOGRAPH RECORDS

"Pastorale" and "Capriccio" (Two sonatas)	Scarlatti
Piano record by Josef Hofmann	Brunswick 50035
Symphony in C minor (1st movement)	Beethoven
New York Philharmonic Orchestra, William Mengelberg, conductor	Victor 1069
Unfinished Symphony	Schubert
Philadelphia Symphony Orchestra, Leopold Stokowski, conductor	Victor 6663, 6664, 6665

Sonata in F major	Beethoven	
Piano and Violin record by		
William Murdock and Arthur Catterall	Columbia	67161D, 67162D

VII

THE SONATA (Continued)

SECOND, THIRD AND FOURTH MOVEMENTS

The form discussed in the preceding section is one of the most important in all music. For the intelligent hearing of present-day programs of instrumental music, whether given by orchestra, string quartet or solo instruments, some acquaintance with the structural principles of the sonata form is essential. It is true that the trend of composers of the present day is towards a less formal, freer style of writing, in which color rather than line is the outstanding feature; but the works of most of even the most modern include some compositions cast in the dignified and noble sonata form; and there are few artistic programs indeed which do not include at least one such movement.

We have referred to the structure of the first movement of a sonata by the term "first movement" form in order to avoid the misleading inference that the term "sonata form" refers to the three, or four, movement cast of the whole sonata. It is most frequently used in the first movement of a sonata for solo or combined instruments or of a symphony for orchestras; but composers have built many other movements after its main lines.

First movement architecture is often clearly recognizable in the slow movement of a sonata (although when so used the development section is curtailed) and still more often in the last movement. Concertos (for solo instrument with orchestral accompaniment) usually follow the lines of the sonata form. It has therefore an actual, present day, as well as an historical significance. Its historical importance can scarcely be overestimated, for the first sonatas mark the beginning of real structural music, as contrasted with the earlier pattern music of the masters of counterpoint. So, as the amateur in architecture should be able to recognize the Gothic style, the non-technical

music lover needs a knowledge of the salient features of the sonata form.

The last section was devoted chiefly to the first movement of the sonata. After tracing the development of the sonata from Emanuel Bach through Beethoven we considered briefly the first movement as employed by Haydn and Mozart, and later elaborated by Beethoven. It was likened to a three-act play with two principal actors. More technically stated the sonata first movement was found to comprise three sections, exposition, development and recapitulation, through which two main themes, given out in the first section, appear in different guises, and often with rich supplementary material, in the way of subsidiary themes, episodes and a final coda.

The first movement of a sonata properly so-called is the most highly organized part of the work, and most interesting historically, representing as it does a remarkable achievement of artistic instinct and intellect in a field which precludes the possibility of suggestions from outside man's nature.

Second only to this form in importance,

however, are the forms of the succeeding movements of a sonata, and to them we shall now direct our attention. These movements are either two or three in number, and consist of a slow movement of lyric nature, a minuet or scherzo (found only in four-movement sonatas), and a concluding fast movement called usually a Rondo or a Finale. Independent pieces are often found in most of these forms, which possess, accordingly, significance aside from their connection with the sonata.

Following the effort of attention and often the strain on the emotions made by the first movement of a sonata it seems highly logical and desirable that music of a quieter, more obvious nature should occur. The importance of contrast was recognized, in fact, by the very first musicians to whom it occurred to string several movements together, and they invariably alternated slow and fast movements. The music of a first movement in regular sonata form is in allegro tempo and it is usually stimulating in one way or another, so that a slow-timed, lyric movement succeeding it falls gratefully on the ears of the sensitive hearer. This move-

ment is styled *Andante, Lento, Adagio, Grave,* according to its character and tempo. Sometimes even an *allegretto* movement comes second in a sonata, but its style is sure to be quiet even if its tempo be not so slow as is usual in second movements.

The slow movement of a sonata is descended from vocal ancestors, and it is often constructed after a form called the song or *Lied* form, by more discriminating writers termed the simple primary form. As used in a sonata slow movement, this consists of the complete statement of a musical idea—often about the length of the average hymn tune—which may or may not be repeated; a section of about the same length follows, in which contrasting material is presented, after which the entire first part is repeated, either strictly or with some variation. Following the repetition of the first part a second contrasting idea is often presented, which is succeeded in turn by a return of the first theme. This form is closely related to the rondo in structure, as we shall see later.

First-movement form is sometimes the mold of a slow movement, and variation

form is often employed. Examples of variations in a sonata occur in the works of composers from the early history of the sonata to the present time. In the piano sonata in A major Mozart begins the sonata with a graceful theme with variations and Beethoven has done the same in the familiar and beautiful sonata in A flat, Op. 26. In mood the slow movement varies; it may be gently tender, caressing, sad, or sunk in tragic gloom. Perhaps because of its structural simplicity and the lyric style of its themes the slow movement is for many hearers the most beautiful part of a sonata.

In a four-movement sonata or symphony the third movement with Haydn was a Minuet. Beethoven followed the lead of Haydn in this respect, but later replaced the minuet with a scherzo. It was obviously appropriate that music in comparatively quick tempo should follow the slow movement, and equally certain that after the expenditure of nervous energy demanded for the performance or the hearing of the first two serious movements something lighter in character would be acceptable. The minuet, as introduced by Haydn into

the sonata, is not unlike the form used in the suite, but the tempo is often faster than that at which a minuet would actually be danced. In a sonata the prime consideration was contrast with the second movement, and that was best accomplished by a comparatively quick tempo. The minuet here, as in a suite, is often followed by a "trio," or second minuet, which in a sonata (in contrast to suite usage) is in a contrasting key. The first minuet is in primary form —first subject, contrasting subject, return of first subject—but the second (or trio) is more often binary. The two combined constitute a longer primary form—minuet, trio, minuet.

The word Scherzo is related to words which in both Italian and German mean a joke or jest. Music is ill adapted to the portrayal of humor, and the scherzo is more often capricious than droll. It is at least sprightly, however, and made up largely of staccato notes. A scherzo is sometimes built on the plan of a first movement, and sometimes like a rondo. As in a minuet there is usually a contrasting middle section or trio—in this case a quieter part; but usage

is not invariable in this respect. The bright and brilliant scherzo seems a better member than a minuet of the sonata quartet.

The last movement in a sonata or symphony (which is a sonata for orchestra) is usually called a Rondo or a Finale. The rondo is of ancient lineage, and deserves special attention. It has been defined as "a piece of music having one principal subject to which a return is always made after the introduction of other matter, so as to give a symmetrical or rounded form to the whole." Its early historical appearance shows ancient recognition of the importance of both repetition and contrast in building up a coherent and interesting form.

The rondo is naturally of a simpler and more mechanical construction than the first movement, and thus more appropriate for the conclusion of a long composition. Its time is usually four-four, its tempo lively, and its length partly dependent on the composer's ingenuity in devising contrasting themes to insert between the repetitions of the first theme. In a long rondo one of the subsidiary themes is often repeated during the course of the movement. Skilful com-

posers such as Beethoven usually vary slightly an often-repeated subject so as to relieve the monotony otherwise resulting. The rondo was originally conceived as a light and playful form, but Beethoven made it express whatever mood he desired as a conclusion of a sonata. Last movements termed "Finale" are sometimes done in rondo form but with broader, freer construction. Often they are built on the first-movement plan.

The question is often asked whether there is any connection between the various movements of a sonata, and if so in what it consists. In rare cases a theme from one movement has been employed in a later one, thus establishing a formal relation between them. Usually, however, there are no identical themes in different movements. The composer is guided by his artistic instinct alone, in choosing the style and mood for each succeeding movement. His sense for the proper contrast and relief must be similar to that of the artist in choosing backgrounds and accessories for a painting.

One essential to intelligent listening not

hitherto mentioned, but in the forms to follow of increasing importance, must be noticed before we proceed further. That is acquaintance with the individuality of the composer whose work one is hearing. The old pattern music of the polyphonic schools left little room for the expression of individuality, and it was partly in response to this need that the homophonic style grew up. With Haydn and Mozart the formal element, while so different from that of the contrapuntal schools, is still so strong that individual emotion is rarely indicated. One can say of Haydn that his music is usually wholesome and happy; that Mozart's is elegant and graceful, but beginning with Beethoven and Schubert, continuing through the work of the so-called romantic composers, and increasingly with the moderns, one finds the emotional element becoming more and more complex, with the personality of the composer, his experience of life, his moods, his vagaries mirrored in his music. So one who would appreciate Beethoven or Schumann or any romantic composers should be versed not only in the forms of which they make use, but in their lives and

destinies. Fortunately there is much interesting material accessible in the way of biographies and letters of all the great composers, so that the student's only embarrassment is one of riches.

Later Beethoven sonatas treat the form with increasing freedom, and modern composers are not very particular as to the form of works they term sonatas. Some are even associated with ideas, thus belonging, like symphonic poems, to the category of program music. Space will not permit the examination and illustration of these types. They always retain at least some characteristics of the classical sonata, so that the listener equipped with a moderate acquaintance with the normal form will experience little difficulty in recognizing such variations.

EXAMPLES

Sonata in D major (op. 10)	Beethoven
Sonata Pathétique (op. 13)	Beethoven
Sonata in G minor	Schumann
Sonata Eroica	MacDowell

PHONOGRAPH RECORDS

Eighth Symphony	Beethoven
Allegretto and Minuet	
New York Symphony Orchestra, Walter Damrosch, conductor	Columbia 7073M
Rondo alla Turca	Mozart
Harpsichord record by Ignaz Friedman	Columbia 2040M
Sonata Pathétique	Beethoven
Piano Record by William Murdoch	Columbia 67268D, 67269D
Sonata Appassionata	Beethoven
Piano Record by Harold Bauer	Victor 6697, 6698
Third Symphony (Eroica)	Beethoven
New Queen's Hall Orchestra, Sir Henry J. Wood, conductor	Columbia 67227D to 67233D inclusive

VIII

ROMANTIC MUSIC AND NINETEENTH CENTURY DANCE FORMS

THE opening years of the seventeenth century witnessed, as we have seen, the birth of a style of music essentially unlike that which composers of many preceding centuries, writing mostly for voice, had brought to an extraordinary degree of perfection. The very perfection of the contrapuntal choruses constituted a reason for abandoning a style in which further effort must plainly be fruitless of finer results.

As history so frequently repeats itself, and as development in an art is apt to proceed by waves, it is not surprising to read that by the beginning of the nineteenth century the times were ripe for another renaissance in music. The efforts of composers to evolve clear and logical forms for instrumental music had culminated in the production of

the sonata. The works of Haydn and Mozart, in which a prescribed pattern is almost naïvely clear, had been succeeded by the mighty conceptions of Beethoven, with whom the sonata form had been expanded and ennobled to such a degree as to make hopeless the task of excelling or even rivaling his performances.

Under his very eyes grew up a group of young geniuses whose novel approach to the problem of finding appropriate molds for their musical ideas led to their becoming later known as romantic composers. With them not logical design and symmetrical structure were the prime desiderata; color and individual expression were what they sought most to express in music, and for their purposes smaller and more compact forms served better than the somewhat diffuse, if noble, sonata form. These men, among whom were Schubert, Mendelssohn, Chopin, Schumann, Berlioz and Liszt, did not discard the sonata form, but did their least characteristic work in it.

Paul Bekker, in his "Story of Music," has an eloquent paragraph regarding this influx of romanticism in music. "Beethoven's

monumental massiveness," he says, "dissolves, gives place to a complexity of lyric detail. The strength of the single idea gives way to the charm of variety, of kaleidoscopic change, of fantastic visions. Thus vanishes the heroic age. The individual human being with his particular joys and sorrows stands alone before the world, and music becomes the medium for expressing his own consciousness, the voice of his own experience."

What are the qualities of music that make the term "romantic" appropriate in describing it, and what is the meaning of the word itself, when applied to music? Walter Pater has said that "the essence of romanticism is the blending of strangeness with the beautiful." Since strangeness is a quality that continually diminishes with the passage of time it might be inferred that the term "romantic" has relative rather than absolute significance in describing a work of art. This conclusion is more or less correct. The composers cited were decidedly romantic for their time, a hundred years ago, and they are less so for ours. Because of the epoch-making character of

their work, however, and because of the singular circumstance that so many composers of the first rank were affected at the same time with a new and revolutionary spirit, they have been named the "romantic composers," and growing familiarity with their matter and methods has not bereft them of the characterization.

Some of the characteristic and differentiating features of their music may be indicated. One of the most apparent is their comparative disregard of form. Where Haydn and Mozart, and even Beethoven in his earlier works, had nicely balanced their phrases and counted their measures, these representatives of a new day exalted rather the subject matter itself. If an established form did not fit what they desired to express they either burst the mold or invented another one.

Such works are not formless, and they do not result from an insufficient acquaintance with the classical models. Mendelssohn and Chopin, indeed, possessed a delicate sense of form, and their compositions were highly polished, yet their forms are not those of the classical school that pre-

ceded them, and the content of their compositions marks them as belonging to the new age.

Color is another distinguishing feature of compositions called romantic. Where works of Bach may, for the most part, be thought of as done in black and white, and Beethoven's in rich browns, the romantic composers make use of a more varied palette, ranging from delicate pastel tints to flame-like reds and orange. The technical means by which color is attained in music would be an interesting study. In the orchestra and on the organ various combinations of instruments and stops of different quality and timbre produce effects that are described as colorful, and on the piano different varieties of touch, guided by a sensitive nervous organization, produce these effects.

The quality of strangeness results often in romantic works from the use of irregular and changeable rhythms. This point is well illustrated in the works of Robert Schumann. Music of the romantic composers is often associated with poetic ideas; in instrumental music not too closely (save in so-called program music), in vocal music

intimately. Romantic music is always more or less highly emotional, and consequently it makes a greater demand on the nervous energy of both performers and listeners than does music of the more formal type. Bach and Beethoven are to be preferred for a steady diet, and on a program romantic music is the more poignant when it follows classical bread and meat.

It is a mistake to conclude that all the production of a certain composer is formal, and all that of another romantic. Bach and Beethoven wrote some romantic music, and Mendelssohn formal music; but the plant of romanticism, whose stalk can be discerned as growing in the eighteenth and early nineteenth centuries, burst into brilliant bloom in the second quarter of the nineteenth century.

Among the group whose names have been cited as romantic composers Mendelssohn was the least revolutionary, and Berlioz and Schumann perhaps the most extreme. It is natural that Mendelssohn, born into an elegant home, highly educated and moving in cultured circles, should have been satisfied with the *status quo*, and equally so that

Berlioz, hot-headed, impetuous, stormily temperamental, whose life was a struggle with poverty and a series of disappointments, should have been of the revolutionary type. Robert Schumann felt the urge, as did Berlioz, not so much for creating beauty as for expressing his inmost nature. His moods, what he felt from day to day, what he was, are mirrored in his music. Chopin, naturally aristocratic, interested almost exclusively in the piano, expressed a different sort of personality in his music. He is now the elegant, polished favorite of Paris society, now the fiercely patriotic son of Poland. Schubert's instrumental works, like his songs, are highly lyric, and give no hint of the tragedy that marked his life. Ill health, extreme poverty, lack of recognition seem not to have affected his spirit sufficiently to influence his music appreciably. His soul dwelt in a realm of pure beauty, quite apart from his outward circumstances. Liszt's claim to renown is better substantiated by his piano playing than by his compositions, though some are meritorious and permeated with the true romantic spirit.

NINETEENTH CENTURY DANCE FORMS

Of the types of music done by romantic composers perhaps the least characteristic are those in dance forms. A strongly rhythmic piece is sure to have pretty definite outlines, and clearness of outline is not a prime characteristic of romantic music. But since we discussed the dance forms combined in suites in the eighteenth century, it may be of interest to survey briefly those used in later artistic music. Accordingly we begin the discussion of romantic forms with a description of dances popular with composers of the early nineteenth century, taking up in succeeding chapters the more characteristic picture and mood music, narrative music, and music of the emotional subjective sort.

The Waltz, from its derivation *waltzen,* to turn, doubtless of German origin, was the overwhelmingly popular dance in Germany, France and England a hundred years ago, and many composers wrote concert waltzes. Particularly characteristic waltzes were composed in Vienna by Johann Strauss, and by Schubert. Their pattern in composing was to couple together two con-

trasting but somewhat similar waltz figures of eight measures each to make one waltz, then string a number of these short pieces together, occasionally repeating some of the first themes before the close. A good example is furnished by the familiar Blue Danube waltzes.

Brahms, in the last half of the nineteenth century, composed waltzes after this design. Chopin was fond of the waltz rhythm and did delicate and artistic work in this form. He made his waltzes organic wholes, rather than strings of short pieces, opening often with a few measures of introduction, then presenting a waltz theme of sixteen measures, following with a contrasting waltz of about the same length, then repeating the first waltz theme, and concluding with a coda. In longer waltzes a succession of contrasting eight or sixteen-measure periods is used, but the composition is always woven into one piece by the repetition of the first, and sometimes of other themes. The waltz is of course always in triple time with the accent on the first beat, and the secondary accent on the second beat. The tempo of a concert waltz varies according to whether

it is dreamy in character, sentimental, fiery, or merely brilliant.

The March, another rhythmical form of the nineteenth century, had undoubtedly a military origin. In the seventeenth century, during the Thirty Years' War, military marches related to German folk songs were in use, and in the eighteenth century Germany and France possessed military marches with distinctly national characteristics. Marches were early included in opera and oratorio, as well as in compositions for orchestra, chamber music and pianoforte. Handel, Gluck and Mozart used the march form in operas, and examples among later operas are frequent and familiar. Schubert and Beethoven included funeral marches in orchestral and piano music. The wedding marches of Mendelssohn and Wagner are familiar examples of the use of the form by composers of first rank.

The characteristics of the march are too familiar to need much description. The time is four-four, and the beginning usually on the fourth beat; there are several contrasting sections, with repetitions of the first

theme. The character of the music, which is usually in a major key, is bright and lively, and ranges in speed to that admitting of sixty-six steps a minute to one hundred and eight. In funeral marches the key is almost invariably minor, and naturally the tempo is slow. Beethoven often suggests the rolling of a drum in his funeral marches.[1]

The Mazurka, a distinctively Polish dance form, was much loved and used by Chopin. This dance is in triple time with its secondary accent on the third beat. Its tempo is slower than that of the waltz, and

[1] In both his Butterflies and Carnival Schumann concludes with a quotation of the *Grossvatertanz*, a well-known folk tune of the eighteenth century. It is in three-four time and suggests the polonaise rhythm, but Schumann calls the last number of the Carnival a "March" of the *Davidsbündler* against the Philistines. Its tempo is so fast, however, as to indicate one step for each whole measure. The use of this old folk tune has an interesting poetic significance in Schumann's march, for it was called the *Auskehr* or Turn-out, and was danced as a sort of processional to wind up an occasion. Thus Schumann suggests by its use the triumphant "turning-out" of the reactionaries, the so-called Philistines, by his own circle of *Davidsbündler*, or the alliance of David.

more elastic. Chopin wrote mazurkas of infinitely varied moods, from gently sad to elegant and graceful, embodying in the music many Polish folk songs. His last composition, written when he was too weak to play it, was a mazurka. Though peculiarly striking and beautiful, and not very difficult, Chopin's mazurkas are little played. There is an elusive element in the mazurka rhythm very difficult for players not born to it to acquire.

The Polonaise, as its name suggests, is a dance of Polish origin. Though in three-four time it was originally used for a sort of processional dance or march at the Polish court. A few examples are extant of Polonaises written in the eighteenth century by Bach, Handel, Mozart and Beethoven, but the Polonaise first came to be an important and characteristic form with Chopin in the nineteenth century. He made it an intensely national expression, as well as an extended art form. Chopin wrote Polonaises of two main classes,—a brilliant, martial type, and one of quiet melancholy mood. The first, it has been said, "may be taken to represent the feudal court of

Poland in the days of its splendor," and the second "forms a picture of Poland in her adversity." The rhythm of the Polonaise is very striking, and the conclusion abrupt, ending with no coda of any sort, on the third (a weak) beat.

Modern composers have adopted hardly any new dance forms. The waltz is still popular, and occasionally one encounters a fox-trot or tango in concert music, but the trend in modern artistic music is away from clear outlines and well-marked rhythms.

EXAMPLES

Waltzes	Brahms
Waltzes in C♯ minor and E minor	Chopin
Funeral March (Sonata op. 26)	Beethoven
March of the Davidsbündler against the Philistines (Carnival)	Schumann
Mazurka in B minor	Chopin
Polonaises in A major and B flat major	Chopin

PHONOGRAPH RECORDS

Valse in C sharp minor Piano record by Josef Hofmann	Chopin Brunswick 15057

Polonaise in A flat	Chopin
Piano record by Leopold Godowsky	Brunswick 50078
Valse in D flat, Mazurka	Chopin
Piano record by Ignaz Friedman	Columbia 2007M
Funeral March from Third Symphony	Beethoven
Piano record with explanatory comments by Walter Damrosch	Columbia 7122M
Two Mazurkas	Chopin
Piano record by Paderewski	Victor 1027
Turkish March	Mozart
Harpsichord record by Wanda Landowska	Victor 1193
Valse in G flat	Chopin
Violin record by Efrem Zimbalist	Victor 1154

IX

ROMANTIC FORMS (Continued)

ABSOLUTE MUSIC IN FORMS WITH GENERAL TITLES

The main difference between music of the so-called classical and that of the "romantic" schools of composers is the emphasis of the first on form, and of the latter on content. Manner versus matter, one might say, remembering, however, that there are no sharp lines of cleavage, but that much classical music is permeated with romantic feeling, and romantic music is sometimes cast in the old classical forms. In some of his phases Bach was truly a romantic and a modern. He composed for the most part in a style which imposed upon him limitations comparable to those of the various forms of poetry upon a writer. But in many passages, especially in his works for solo violin and 'cello, whose rich and vibrant

tone doubtless influenced him, he betrays a warm emotional nature that is for the most part denied utterance in his music.

Beethoven's later works are romantic, in the sense that in them he is not merely creating beauty; he is expressing himself. The personality which his symphonies and his later sonatas reveal is tender, or intimate, or glowing, or passionate, like those so plainly to be read in much romantic music. His nature was so mighty, however, his struggle with fate so monumental, that the emotions expressed in his music seem universal rather than merely personal. Yet we must call some of his music romantic because it reveals clearly how secondary a matter form became with him, and how essential the expression of emotion. For his nature instruments were the natural expression. He wrote little, and not germanely, for the voice, and composed only one opera, which was not very successful; he played upon the piano and the orchestra and used the sonata form, more and more modified to suit his massive conceptions, for nearly all his significant piano works, and for the nine symphonies.

Let these two giants among composers of the eighteenth and nineteenth centuries suffice to illustrate the point that romanticism was born before 1800. It was alive long before the birth of Mendelssohn, Weber, Schumann, Chopin, and the others of the so-called romantic school. Their music seems so much more clearly romantic because their natures were so different from those of Bach and Beethoven, as well as because the times were ripe for new forms in music. Smaller, more intimate, sensitive forms were appropriate to self-expression with these musical natures, and consequently there was a luxuriant flowering of such forms in the early nineteenth century.

We have already described one class of these forms, employed mainly by Chopin, to whose high-strung Polish-French nature rhythm made a strong appeal, in the various dance forms in which he cast so many of his musical thoughts. Two main classes may be distinguished in the remaining instrumental forms popular among the romantic composers, one in which comparatively absolute music was cast, and the other in which music was more or less closely

associated with ideas. To the first class belong pieces with general titles, such as Preludes, Études, Fantasias, Intermezzi, Impromptus, Capricci, Album Leaves, Humoreskes, Arabesques, Scherzi, Rhapsodies, and the like. Such pieces express romantic emotion, but it is general rather than individualized. To them their composers may be said to have given family names, but not to have troubled themselves with individual nomenclature. Their forms are not dictated by distinct poetic ideas, but are developed according to purely musical laws. In the second class may be placed imitative music, mood and picture music, narrative music, and all that is avowedly associated with ideas and more or less dependent for its form upon a poetic idea or program. As examples of this class may be named water and bird pieces, nocturnes, cradle songs, "portraits," ballads, and symphonic poems.

It is of course clear that no hard and fast line can be drawn between these two classes of romantic music, for who can tell what is in the minds of musicians when they are composing, or to what extent their fancies

have been stimulated by poetry or pictures? Composers as a rule seem reluctant to admit their indebtedness to outside influences, and if they do acknowledge it they do so as scantily as possible, with a mere title or brief motto. If absolute music were only such as is entirely pure, and free from any admixture of poetic ideas that can more clearly be expressed in words, only some of the works of Bach would be able to qualify. We may regard the foregoing as a practical working distinction, however, and proceed to survey briefly some characteristics of the first class of pieces.

Preludes and Études, though really romantic forms, have been treated in an earlier section, because of Bach's invariable use of preludes, many of them done in counterpoint, with his fugues. They offer perhaps the purest examples of absolute romantic music. Pieces of music called Fantasias were composed very early in the history of instrumental music, these first attempts being related to the vocal madrigals popular at the time. The word "Fantasie" (German for imagination) was applied to pieces in which the musical fancy

was allowed to stray somewhat out of the beaten path; to pieces, that is, in which the composer did not confine himself strictly to any one of the established forms. The title possesses none of the significance of our word "fantastic." Bach composed a number of Fantasies for clavichord and for organ, and these pieces are, for him, romantic, alternating expressive harmonic passages with contrapuntal leadings of the parts.

Mozart wrote Fantasias in which several little movements succeed one another. Beethoven applied the term to some of his movements, as, for example, the first movement of the C sharp minor (so-called Moonlight) Sonata, which is called a *"sonata quasi una fantasia,"* or irregular sonata. Schumann has a noble, extended Fantasie, and Chopin a Fantasie-Impromptu, and the beautiful F minor Fantasie, in which a succession of themes in varying moods is presented.

The term Intermezzo was originally applied to a light piece interpolated between the acts of an opera, these intermezzi eventually giving birth to light opera. In

instrumental music an intermezzo is sometimes a movement inserted between two movements of a decidedly different, usually of a more serious, nature; but Brahms called a great number of exquisite independent short pieces Intermezzi. There is scarcely enough family resemblance among these pieces to enable their being described as a simple form. Brahms seems to have applied the name indiscriminately to inspirations which he presented in simple small forms, some of them tender bits in song form, some melancholy, some gay, and one or two like arabesques—tracery-like repetitions of a single figure. Schumann has an arabesque which corresponds to this description. Brahms entitled a number of quick short pieces Capricci, making them, as the name suggests, expressive of sharply alternating moods, somewhat as Max Reger makes the little pieces which he calls Humoreskes.

Schubert wrote a number of pieces which he called Impromptus, and treated as if they might have been extemporizations. Schumann's literary tastes were so pronounced that his music is permeated with poetic

imagination, and it is difficult to find examples of absolute music in his list of compositions. The Novellette was a title invented by Schumann which sounds as if it might have been applied to a kind of program music. Schumann acknowledges no poetic program, however, and the pieces consist of contrasting themes usually repeated but not developed, the first and last parts lively, with a song-like middle section.

The Rhapsody is an interesting form, and one which lends itself better to description than do some of the others. The old Greek rhapsodists were chanters of epic poetry, and the name as applied to music signifies a collection of tunes brought together so as to form an effective whole. Brilliance and pianistic quality are not implied by the term rhapsody, as some people suppose, from their acquaintance with Liszt's well-known essays in this form of composition. What Liszt really did in these pieces was to bring together songs of Hungarian gypsies, and treat them with his characteristic brilliance. The songs were of three main types—the Lassan, solemn and mournful; Frischka, bright and festive, and the Czardas, a vio-

lent dance resembling the Tarantelle. The material itself was extremely effective, and Liszt was clever enough to recognize it and make skilful use of it. Brahms has entitled some of his piano pieces Rhapsodies. Two of them seem like improvisations; one belonging to his last years is noble in theme and structure.

It is impossible to attempt a description of all the romantic forms in this class, and it is more or less futile to attempt to describe any of them, for it is just their indescribable qualities which give them character. Because of its ability to convey emotion directly, music has sometimes been called presentative, while other arts are termed representative. So romantic music particularly, because it is so rich in emotional content, must be heard and felt to be appreciated. Schopenhauer assigns to music the highest place among the fine arts, for the other arts, he observes (writing in the spirit of Plato), represent reality through the medium of objects of sense, whereas music shows us reality itself. Music presents to us true being, the other arts only its shadows.

EXAMPLES

Fantasie in C minor	Bach
Bagatelle in E flat	Beethoven
Novelette in E major	Schumann
Intermezzo in E flat minor (Viennese Carnival)	Schumann
Arabesque in C major	Schumann
Arabesque in G major	Debussy
Intermezzo in B flat minor	Brahms
Capriccio in B minor	Brahms
Impromptu in A flat	Schubert
Impromptu in A flat	Chopin
Fantasie in F minor	Chopin
Album Leaf	Max Reger
Humoreske in C major	Max Reger

PHONOGRAPH RECORDS

Moment Musical	Schubert
Russian National Orchestra	Columbia 1113M
Fantasie-Impromptu	Chopin
Piano Record by Josef Hofmann	Columbia 7004M
Impromptu in A flat	Schubert
Piano record by Paderewski	Victor 6628
Twelfth Hungarian Rhapsody	Liszt
Piano record by Olga Samaroff	Victor 6450
Scherzo	Brahms
Elshuco trio	Brunswick 10159

X

ROMANTIC MUSIC (Continued)

MUSIC AND IDEAS

In the discussion of romantic music we noted two styles; one in which rhythm is the most prominent feature, exemplified in the waltzes, Polonaises and mazurkas of Chopin, and a second under which were classed a great variety of romantic compositions; pieces with general rather than specific titles, whose connection, if any, with poetic ideas is slight, and unavowed by the composers. Examples of this class of romantic music are bagatelles, intermezzi, capricci, humoreskes, album leaves, fantasias, and the like. It is of course not practicable to draw hard and fast distinctions, for all artistic music is the result of poetic imagination, and only a composer himself knows to what extent his work is influenced or dictated by a poetic program. The same title may stand with one com-

poser for a piece of absolute music, and with another for program music. But for working purposes the classification made is practical, and therefore we take up for present consideration a third sort of romantic music—that definitely associated with ideas, known as program music.

It is a vexed question and one that is, perhaps, not worth labored consideration, that of the extent to which music is capable of expressing ideas. Language is one outlet for human feelings and emotions, and music is another, and it seems idle to attempt to compel either one to portray poorly what the other can do well. Yet in the history of music it is shown that in all times there have been attempts to express more or less definite ideas in music; whether a composer interested himself in such an experiment or not depended largely upon his temperament and racial characteristics. Composers possessing a strong feeling for form and symmetry in music have usually disdained to connect their work with anything external; they have been reluctant to think of music as a means rather than an end in itself. With those, on the other hand, whose desire

for self-expression is greater than their feeling for form, as was the case preëminently with the men of the romantic period, there is a tendency to associate music with ideas; to make it a vehicle not only for expressing emotion but for suggesting pictures or poetic fancies.

The French, from the time of the earliest instrumental composers, have been fond of this type of music, which is in keeping with their natural dramatic temperament. But it was not until the rise of the romantic movement in the early nineteenth century that composers in other countries, particularly in Germany, developed an interest in composing instrumental music after poetic mottoes or programs. Since that time few composers have omitted to experiment more or less with this sort of music, some of them going to absurd lengths and exceeding the limits of good taste, as did Strauss in his Domestic Symphony.

That music and poetic ideas can be associated with advantage to each has of course been sufficiently exemplified in the opera, as well as in all vocal music. In the composition of a song, for example, the poem

in the first place stimulates the imagination of the composer, the words suggesting musical phrases and the form of the poem determining the length and form of the music. His mind saturated with the feeling of the poem, the composer produces music which, if successful, enhances the emotional effect of the words, so that the song resulting from the union of poetry and music is a more beautiful and effective work of art than either the poem or the music alone would have been.

In the opera, where four arts coöperate to make an artistic whole, music, poetry, acting, and painting, there is a simultaneous appeal through the senses of sight and hearing to the intelligence and to the emotions of the hearer, the effect on whom is bound to be much more poignant than possibly could be that of any of the four arts taken separately. In the case of all music for solo voice or for choruses, however, definite ideas or images are conveyed, of course, by the words themselves, not by the music, so that vocal music proves nothing as to the power of music to express ideas, only its ability to enhance poetic effect.

It is a poor rule that doesn't work both ways. If music enhances the effect of poetry and painting, why should not these arts also be turned to account to aid in the suggestive power of music? An answer to this question is found in the wealth of romantic music with titles poetically suggestive and often accompanied by mottoes or programs. Composers with a certain type of mind, particularly men of wide reading, are sure to receive suggestions from external sources for instrumental as well as for vocal music; and when this is actually the case it seems only fair to give the listener the benefit of the poetic or pictorial background, in order that his enjoyment may be enhanced by stimulating his imagination. The conductor or player is obviously assisted in the interpretation of a work if he knows its poetic background. As long as artistic limits are not exceeded, it seems clear that the combination of music and ideas is practicable and often advantageous; music is debased and becomes ludicrous only when too concrete or incompatible ideas are entrusted to it.

Early attempts of instrumental composers

to portray ideas in music are amusing for the naïveté and the complacency with which they tried, with the meager means afforded by the keyed instruments of the time, to portray the most ambitious subjects. In a collection of old music now in the library of the British Museum are to be found a number of old compositions of this type. "In these singular pieces," writes Mr. Frederick Corder, "the composer has kindly supplied printed stage directions for the guidance of the performer." A few quotations follow:

"Brittania, an allegorical overture by D. Steibelt, describing the victory over the Dutch fleet of Admiral Duncan. Adagio: The Stillness of the Night. The Waves of the Sea. Sailing of the Dutch Fleet Announced (by a March). Britons Strike Home. Roaring of the Sea. Joy on Sight of the Enemy. Engagement. Cries of the Wounded. Sailing after Victory. God Save the King." These dramatic scenes must have been very faintly suggested on the tinkling spinets and clavichords of the seventeenth century! Another of these quaint compositions bears the modest title:

"A Novel, Sublime and Celestial Piece of Music Called Night; divided into Five Parts, viz. Evening, Midnight, Aurora, Daylight, and the Rising of the Sun." On the cover are printed directions for the performance of the music. In this composition occur some imitations of bird songs.

Less ambitious and more successful attempts at descriptive and imitative music were made in the eighteenth century. Couperin and Rameau, composing in France at about the time when Bach in Germany was composing the purest type of absolute music, wrote quaint little bits of program music that are charming even to present-day hearers. Perhaps the most interesting of these pieces is Rameau's "La Poule," in which he uses as a theme the familiar clucking of a hen, represented by several staccato notes on one pitch, followed by a rising inflection. Apparently the language of the barnyard is the same for all times and countries.

While they are amusing to read about and are interesting historically, these early attempts to connect music with ideas bear little relation to program music as de-

veloped by the romantic composers. Mr. H. E. Krehbiel divides program music into four classes, as follows: (1) descriptive pieces which rest on imitation or suggestion of natural sounds; (2) pieces whose contents are purely musical, but the mood of which is suggested by a poetic title; (3) pieces in which the influences which determined their form and development are indicated not only by a title, but also by a motto which is relied upon to mark out a train of thought for the listener that will bring his fancy into unison with that of the composer; the motto may be verbal or pictorial; (4) symphonies or other composite works which have a title to indicate their general character, supplemented by explanatory superscriptions for each portion.

Few composers nowadays attempt to imitate actual sounds in nature; bird calls occur in some orchestral compositions as the cock crowing in Strauss' domestic symphony, but bird pieces are more often designed to suggest the flight of a bird, or qualities of joyousness or melancholy attributed to it by popular fancy. Numerous examples exist, however, of all the other

classes of program music, from simple piano pieces to the most complex symphonic poems for orchestra. A Träumerei or Romance is a type of music in which the title serves merely to suggest the mood of the composition; and examples of the motto variety are frequent in the music of Mac Dowell, who quotes sometimes a few Latin words, as "Per amica silentia lunæ," which stand at the head of a slow movement in the first suite, and sometimes a whole poem from Goethe or Tennyson.

We do not think of Beethoven as a composer of program music; but accompanying the score to the Pastoral Symphony he has explanatory notes for the various movements to the following effect: "The agreeable and cheerful sensations awakened by arrival in the country. Scene by the brook. A merry-making of the country folk. Thunderstorm. Shepherd's song. Feelings of charity combined with gratitude to the Deity after the storm." This is a far simpler and less pretentious program than those of the symphonic poems of Berlioz and Strauss, but it marks none the less the Pastoral Symphony as a piece of program music.

In pianoforte literature, Ballades offer perhaps the only example of this narrative style of program music, and composers of ballades, such as Chopin and Brahms, while indicating by the title that the music tells a story, have a tantalizing way of keeping it secret.

Robert Schumann once said that while good music is not harmed by a descriptive title, it is a bad indication if a composition needs one; intimating that only lame music is obliged to lean on a verbal crutch. He himself gave names to many of his piano pieces, but he confessed that he composed the music first and named it afterward. It is even doubtful to what extent listeners are benefited by a program. While many hearers find a title and motto for music useful and justifiable, as a stimulus to the imagination, there are many people who prefer to listen to concerts unhampered by program notes of any description.

In conclusion it may be of interest to suggest the sort of ideas which music can convey without doing violence to its nature. Abstract qualities such as nobility, gran-

deur, delicacy, serenity, find fitting expressions in music, and the emotions of joy and sadness cannot fail of recognition. The painful and ugly have been considered as beyond the limits of musical treatment, but modern characteristic music seems sometimes to overstep this boundary. Music can appropriately suggest movement, as it is itself a mobile art. Myriad figures have been devised for suggesting water in all forms, from the quiet lake to the boisterous waterfall. Outside of this limited field, however, it is difficult to claim much for the possibility of conveying ideas through music. For as no two performers are ever able to play the same piece precisely alike, no matter how faithfully each may try to sink his own individuality in that of the composer, so to no two listeners does music mean the same thing. It is colored in the hearing by the imagination of the hearer; different associations are called up in different persons, and it is impossible to say which, if any, were in the mind of the composer. He himself would probably regard the precise mental and emotional effect on the hearer as not of great importance, pro-

vided there is conveyed an impression of beauty and reality.

"Beauty is truth, truth beauty,—that is all
Ye know on earth, and all ye need to know."

It is not practicable to say much regarding the musical programs of the music discussed in this section. The field is so broad, including, as it does, a variety of pieces ranging from the short and simple cradle song to the symphonic poem whose performance requires a half hour, that it is impossible to cover it, even if such pieces lent themselves readily to classification, and if unlimited space were at our disposal. Those who keep in mind the outlines of primary, rondo, variation, and sonata forms will be able to recognize modifications of these forms in most program music, even where it is more or less closely associated with poetic ideas.

EXAMPLES

The Hen	Rameau
The Skylark	Tschaikowski
The Eagle	MacDowell
Humming Bird (Magic Book)	Walter Niemann

The Spinner	J. Raff
At the Brook	Karganoff
The Bumble Bee	Rimsky-Korsakoff
Cradle Song	Chopin
Forest Murmurs	Liszt
The Gondolier (F sharp major)	Liszt
Moonlight (Suite Bergamasque)	Debussy
Barcarolle	Roger Ducasse
At Evening	Schumann
Romance (F sharp major)	Schumann
Dreams by the Fire	Max Reger
Elegy	Kalinnikow
Ballade in A flat	Chopin
Idyl in G major (Ich ging im Walde)	MacDowell
Sonata Eroica	MacDowell

PHONOGRAPH RECORDS

Tambourin and Coucou	Rameau-Daquin
Harpsichord record by Wanda Landowska	Victor 1199
The Swan	Saint-Saëns
'Cello Record by Pablo Casals	Victor 1143
At the Brook	Boisdeffre
Violin Record by Maude Powell	Victor 801
Nocturne in F sharp major	Chopin
Piano Record by Paderewski	Victor 6233

ROMANTIC MUSIC

Clair de Lune	Debussy
Piano Record by Percy Grainger	Columbia 7124M
Ballade in A flat	Chopin
Piano Record by Ignaz Friedman	Columbia 7105M
Gondoliera	Liszt
Piano record by Leopold Godowsky	Columbia 7024M
Symphonie Fantastique	Berlioz
The London Symphony Orchestra, Felix Weingartner, conductor	Columbia 67174D to 67179D inclusive
Minstrels	Debussy
Piano Record by Leopold Godowsky	Brunswick 15105
Music Box	Liadow
Piano Record by Leopold Godowsky	Brunswick 15081
Finlandia	Sibelius
Cleveland Symphony Orchestra, Nikolai Sokoloff, conductor	Brunswick 50053
Death and Transfiguration	Strauss
Orchestra of the State Opera, Berlin, Richard Strauss, conductor	Brunswick 25026 to 25028 inclusive
Life of a Hero	Strauss
Orchestra of the State Opera, Berlin, Richard Strauss, conductor	Brunswick 25000 to 25004 inclusive

XI

THE NEW MUSIC

IT must be evident even to the casual observer that new forces are at work in the music of the twentieth century. In all the main musical countries a style of music is being produced which is strikingly different both in form and in content from that of all previous composers. Whether it is more beautiful than their music, whether to us it is beautiful at all, is beside the point; it is here.

The law of life is change. We cannot arrest the moment, however dear. We cannot be as our parents were, and our children must be different from us. Countless changes taking place in the outside world act upon the human race. *Omnia mutantur, nos et mutamur in illis:* the times change, and we change with them. And since art is always a personal expression, and comes from individuals who are usually more

delicately organized, more sensitive than the ordinary person, it is natural that in art should often be mirrored the coming of a new day before the mass of mankind is ready for it. "Mankind," Nietzsche says, "has never a good ear for new music." Therefore, poets, painters and musicians usually belong to posterity more than to their own time. They are the world's prophets and seers, and the world has a way of stoning its prophets because it does not want to believe them; it is more comfortable to enjoy the fruits of the past than to strive to create the future.

In music, as elsewhere, history repeats itself. As the contrapuntal masterpieces of the 16th and 17th centuries gave way before the homophonic style of the compositions of the classical period; as the perfectly balanced sonatas and symphonies of the classical masters were succeeded in turn by the subjective and personally expressive work of the romantic composers of the last century, so their style is now giving way before a type of music expressive of our own time. We may retain our love and reverence for Bach and Beethoven and

Schumann, but if we have a sense for future values, we shall listen respectfully to this new music too, and if we do not like it, we may occasionally conclude that the fault is in ourselves. We should perhaps hear more rather than less of it, and so acquire the technique of listening to it appreciatively.

It is true that except in the large music centers of the world, it is difficult to hear modern music well performed. There are no traditions for its rendition, and since it is often puzzling to the performer, it is not to be wondered at that his audience fails to respond. In such music, more than in any other, the imagination of the performer must be in harmony with that of the composer. If, on account of its strangeness, it is difficult to understand when sensitively and sympathetically rendered, it must sound like rank nonsense when mechanically interpreted.

Art, we said, mirrors life. It might be well, in studying the new music, to remark some of the ways in which the present generation differs from preceding ones. Is not one of its most striking characteristics can-

dor? We dislike hypocrisy, and accordingly have relegated to the background deference, cant, formal courtesy, rationalization, false modesty. We must have truth at all costs, and perhaps it is worth the price. Another characteristic of the times is objective-mindedness. The progress of science and invention has been such as to confer a new interest upon the world about us, giving us less opportunity to turn our minds in upon ourselves. The habit of the modern mind is extrovertive, a more wholesome attitude than the introspective preoccupations of former days.

Both these characteristics are reflected in the music of this century, whether composed in America, France, Germany or Russia. Instead of turbid emotional stress, relaxing finally in a satisfactory cadence, like a novel with a happy ending, our music, like our fiction, is a cross-section of life. Although occasionally portraying the emotional life, it is more often detached in quality. Inevitably colored by the personality of the composer, it is yet not primarily an expression of himself, but of the impressions he receives from the outer

world. And it is truthful in that it portrays not merely the beautiful and the elegant features of the world, but whatever is significant and characteristic, in high or low life.

The technical means by which novel effects are produced in modern music are highly interesting, but difficult to discuss. A free use of dissonances and remote cadences characterizes modern music, and there is a lack of neatly rounded form. Dissonances, it is true, have played a part in music ever since Haydn confined himself so largely to the three principal chords of the key. Dissonances have been permitted, but they have always been carefully presented and politely dismissed, "prepared and resolved," to use terms of harmony. Now they stalk out boldly without a trace of concealment or apology.

When we talk of discords, however, we must remember that the whole history of homophony is that of the development of more and more complicated combinations of tones, as the ear becomes accustomed to, and finally accepts as pleasing, what at first was regarded as harsh and strident. In

their employment of novel and, to the ears of contemporaries, harsh tone combinations, modern composers are only repeating the time-honored procedure of admitting as practical and pleasant intervals in chord formation which have hitherto been regarded not merely as dissonances, but as disagreeable and impossible dissonances. These men desire to say vastly different things from what their predecessors have said, and to do so they have had to expand the musical idiom.

Their chords or discords are arrived at in two main ways; first, by the use of scales differently formed from the time-honored major and minor, and second, by many chromatic alterations (that is, the use of sharps and flats). They seem to combine a taste for the use of many chromatics (that is the addition and subtraction of half step intervals to notes of a chord normally made up) with a liking for avoiding what half step intervals are contained in the scale. For example, there is the whole tone scale, said to have been invented by Debussy, in which the octave is divided into six equal parts, and the ancient pentatonic or five-

note scale, sometimes met with in modern music. The old Greek scales are occasionally employed, scales in which the octave is divided into seven parts, but with the half steps occurring variously, giving a vague and mystical effect.

While a much freer use of modulation and chromatic chord formation is clearly discernible in the work of composers in the middle of the 19th century, the so-called late romantics, Brahms, César Franck, Liszt, Moussorgski and others, it is usual to regard the Frenchman Debussy, born in 1863, as the father of modern music. Whether or not his work is sufficiently different from others of his time to earn him this title, he is at any rate a picturesque and striking figure, and his music is markedly original. It is interesting to read that his musical education included a thorough grounding in harmony and counterpoint, and that he was a close student and admirer of Bach, Weber and Rameau. His departures from traditional usages were based on early independent studies of overtones, while a student in the Paris conservatory.

As a youth, serving with his regiment,

Debussy took pleasure in exercising his sensitive and accurate ear by listening to and distinguishing the overtones of bells and bugles. His study of overtones, and the chord formations produced by the higher overtones, is responsible for many of the innovations found in his harmonies. His music is poetic, questioning, usually done in pastel tints, and extraordinarily well adapted for the medium, whether piano or orchestra, for which it was composed.

The French are said to have a strong rhythmic sense, but rhythm plays a relatively small part in the music of Debussy, or for that matter in that of any of the modern French school. It is in great part made up of shifting tone masses, like clouds. It is with the modern Russians that we find rhythm featured. Stravinsky sometimes seems to present naked rhythm, as in the piano concerto in which the orchestra consists of wind and reed instruments and drums. Melody, as a rule, is conspicuously omitted.

It is difficult for us who stand so near to it to make any genuine critical estimate of contemporary music. There is undoubtedly

much that is evanescent along with some of permanent value. Certain it must be that it reflects the spirit of our times. Even jazz interprets the spirit of modern youth in its more frivolous phases, and much jazz, while composed, like the newspapers, for the moment, is clever and workman-like. It is not like some of the older dance music maudlin in character, at least not accidentally so, but strongly characteristic.

It is not practicable to discuss forms in modern music; it is still too early for that. Forms are crystallized only after the formative process has ceased, and modern music is still in the formative stage. It will be the task of a later generation to classify and distinguish the forms of the present. To change the figure, we cannot tell what sort of a line is being drawn by the evolution of music. Some critics think that we are moving off at a tangent, that modern music removes us one stage further from all that has gone before. Others claim that the music of the present marks the beginning of the second semi-circle that will lead eventually through Bach and Handel back to the style of Palestrina.

However this may be, we are sure that musically, as otherwise, we live in stirring times. Here in America, particularly, one feels that there is a better outlook than ever before in history for the production of significant music. The new freedom inaugurated in musical composition in Europe in the latter part of the preceding century has apparently touched the imagination of young Americans with creative ability, and a considerable group is producing music that is characteristic, and expressive of the spirit of the times.

We may not be able always to make sense out of their music; perhaps it is not always sensible. But we need to encourage American composers by every means possible for the sake of the advancement of native music. And for the sake of our own pleasure and advancement as well we must listen with sympathetic imagination. If we do acquire a taste for modern music, we shall have opened for ourselves new fields of enjoyment.

EXAMPLES

Reflections on the Water (Reflets d'Eau) — Debussy

The Engulfed Cathedral (La Cathedrale Engloutie)	Debussy
Water Frolic (Jeux d'Eau)	Ravel
Old Vienna (Waltz, Nocturne, Fox-trot tragico)	Castelnuovo-Tedesco
Four Preludes	Dobrowen
Danza	Prokofieff
Sonata No. 4 (F sharp major)	Scriabine
Petrouchka	Stravinsky
Russian Carnival	Stravinsky
Piano Pieces op. 11	A. Schoenberg
Hamburg Suite	Walter Niemann
Shimmy	Paul Hindemith
Sonata Noble	John Powell
New York Days and Nights	Emerson Whithorne

PHONOGRAPH RECORDS

Reflets d'Eau	Debussy
Piano record by Paderewski	Victor 6633
Afternoon of a Faun	Debussy
Philadelphia Symphony Orchestra, Leopold Stokowski, conductor	Victor 6696
Scheherezade	Rimsky-Korsakoff
Philadelphia Symphony Orchestra, Leopold Stokowski, conductor	Victor 6246

Fire Bird Philadelphia Symphony Orchestra, Leopold Stokowski, conductor	Stravinsky	Victor 6492, 6493

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BORROWER'S NAME	DATE DUE	DATE RET'D
R. Hinks	12/15/54	
R. Koch 304	DEC 15 1954	
Robert Grafe 610	AUG 18 1965	
R. Grafe 610	MAY 23 1967	
J. Shrib 521	MAY 24 19	
Gary Tonp 236	MAR 3	
Gary Tonp 236	FEB	

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